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CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

Dutch and Flemish Painters.



PART THE SECOND,

CONTAINING THE LIFE AND WORKS

OF

PETER PAUL RUBENS.

REPRINTED FOR
SANDS AND COMPANY,
LONDON AND EDINBURGH:
MCMVIII.

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PETER PAUL RUBENS

London. Published by J. Smith, at the "Penny Press" Office.

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A CATALOGUE RAISONNÉ

OF

THE WORKS

OF THE MOST EMINENT

DUTCH, FLEMISH, AND FRENCH PAINTERS;

In which is included a short Biographical Notice of the Artists,

WITH A COPIOUS DESCRIPTION OF

THEIR PRINCIPAL PICTURES:

A STATEMENT OF THE PRICES AT WHICH SUCH PICTURES HAVE BEEN SOLD

AT PUBLIC SALES ON THE CONTINENT AND IN ENGLAND:

A REFERENCE TO THE

GALLERIES AND PRIVATE COLLECTIONS,

IN WHICH A LARGE PORTION ARE AT PRESENT:

AND THE NAMES OF THE ARTISTS BY WHOM THEY HAVE BEEN ENGRAVED:

TO WHICH IS ADDED,

A BRIEF NOTICE OF THE SCHOLARS & IMITATORS

OF THE

GREAT MASTERS OF THE ABOVE SCHOOLS:

BY

JOHN SMITH,

DEALER IN PICTURES.

PART THE SECOND.

London:

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especially induced to perform the duty on the present occasion, lest another opportunity may not be afforded him ; *for the continuation of the Work will depend upon the encouragement he may receive by the number of subscribers*—a source too uncertain to rely on in a work, the readers of which are necessarily very limited.

To the numerous noblemen and gentlemen on the Continent, the Author offers his warmest thanks ; particularly to His Excellency the Baron Verstolk de Soelen, a gentleman distinguished for his excellent taste and sound judgment in the arts ; to Messieurs Six Van Winter, Van Loone, Schamps, Van Sassegheem, Van Lanckeren, and Francken, of Holland and Flanders ; and to Messieurs Périgaux, Valdou, and the Chevalier Erard, of Paris. The same thanks are due to the Directors and Custodi of the Public Galleries and Royal Collections in Holland, Flanders, Paris, Frankfort, Dresden, Munich, Vienna, Venice, Florence, Genoa, Turin, and Potsdam ; many of whom, in addition to assisting the Author with ladders to enable him to inspect pictures hanging above the reach of

the eye, also furnished him with the measures of such as he desired to have, and whatever other information their registers possessed.

The Author is equally impressed with a grateful recollection of the kind and condescending attention shown, by numerous noblemen and gentlemen in this country, to his respectful applications to view their collections, for the purpose of noting correctly the several pictures necessary for this Work : but while he thus offers his unfeigned thanks to those who have so obliged him, he feels it but just to confess, that his respectful applications were not, in one instance, equally successful ; and he has consequently been compelled to obtain, at the expense of his pocket, that which should have been granted him, on such an occasion, from that particular quarter, as a matter of course, or at least conceded as a favour, and doubtless would have been, had those gentlemen, to whom the Writer applied, chosen to have made the object of his applications known to the illustrious individual whose collection it was indispensable that the Writer should inspect ;

but, thanks to the good feelings of the gentlemen of the country, that is a solitary instance.

In conclusion, the Writer begs to acknowledge the great satisfaction he has experienced during the progress of the Work, in the ready disposition manifested by those concerned in the commerce of pictures to afford him every information in their power. To an eminent collector and skilful connoisseur in prints, he is much indebted for the liberty given to refer, at all times, to his valuable collection of portraits after Van Dyck. He has also experienced the most obliging civility from several eminent printsellers who have so frequently allowed him to inspect their portfolios. Such indeed has been the universal kindness experienced by him (with the exception already alluded to), that he has felt it a duty to persevere in rendering the Work as perfect as possible, and with that view has spared neither pains nor expense that might contribute to that end.

THE
L I F E
OF
PETER PAUL RUBENS.

THE secluded and tranquil life of an artist furnishes in general but few materials for the pen of the biographer ; and the casual anecdotes of the foibles and eccentricities that inquisitive curiosity may glean from his domestic habits, or his occasional connections with the world, are frequently too unimportant to entertain the judicious reader. To record circumstances not really necessary to elucidate the character of the individual, is not only an insult to the judgment of the reader, but a detriment to the memory of the person to whom it relates, whose life, if it be worth writing, should present examples worthy of imitation to those who wish to pursue a similar path to fame and distinction.

The artist, whose history it is intended to record in the following pages, differs from almost every other of the same profession—his life abounding in prominent events : at one time exercising his art as a painter, at another engaged in the cabinet, or in executing some important diplomatic mission ; admired

and praised for the excellent productions of his pencil, honoured and dignified by sovereigns and potentates for his conduct as a statesman. PETER PAUL RUBENS, the worthy object of these encomiums, descended from a respectable family, who dated their origin from Styrie, a province in the Austrian dominions ; his grandfather, Bartholomew Rubens, joined the suite of the Emperor Charles V. upon the occasion of his splendid coronation at Aix-la-Chapelle, in 1520 ; at the conclusion of which ceremony he accompanied the emperor to the Diet at Worms, and subsequently took up his residence at Brussels. The Court of Charles was then the most magnificent and brilliant in Europe ; and the young Bartholomew, having the advantage of a good education and possessing all the fashionable accomplishments of the time, attracted the admiration of such a Court. He found no difficulty in forming an advantageous union with a lady of noble family, named Barbara Arens, surnamed Sperinck. The commerce and opulence of the city of Antwerp, at that period, brought together a confluence of merchants from all countries, and consequently such gaiety and amusements as were well calculated to excite a disposition in the young couple to remove to that city ; to this they were further induced, by its being the residence of some of their relatives. Of this union, in the month of March 1530, was born John Rubens, the father of the artist. Gifted with a ready disposition to study, his acquirements in the knowledge of the sciences and polite literature were extensive : at the age of twenty-four he went to Italy, where, during a residence of six years, he perfected himself in the several universities for the profession of

a civilian, and took the degree of doctor of civil and canon law at Rome. Soon after his return to his native city he married a lady of distinguished family, named Maria Pypeling, daughter of Henry Pypeling and Clara Tolion, and established himself at Antwerp, in the profession of the law. His erudition and prudence shortly acquired him distinction, and, in May 1562, he was elected a counsellor of the senate. About this period the Low Countries were agitated by the Iconoclasts, whose zeal for the destruction of images was attended by persecution, pillage, and every species of disorder, creating dissention and misery among all classes. These disasters, continuing for some time, induced John Rubens to quit the official situation which he had held six years, and to remove with his family to Cologne, preferring peace and tranquility to the prospect of wealth.*

After ten years of calm enjoyment in domestic occupations, he was blessed with the birth of a seventh child (the subject of these memoirs), who was born on the 29th of June 1577; and this being the day on which the feast of St. Peter and St. Paul was solemn-

* His residence at Cologne was in the Rue de l'Etoile, in the parish of St. Peter. A stone tablet, inserted in the front wall of this house, bears an inscription, signifying that Peter Paul Rubens was born there the 29th day of June 1577 and that John Rubens, his father, died there in 1587, and was buried in the church of St. Peter. Another tablet, placed on the opposite side of the door, records that Marie de Medicis, Queen of France, occupied the same house, and died in the same room in which Rubens was born, in 1642, aged sixty-eight. This house was subsequently the residence of a Monsieur Jabach, and is now in the occupation of a wine merchant and publican.

nized, the infant was baptized, in the name of both saints, at the church of St. Peter. His natural capabilities were manifested from the commencement of his studies, by his surpassing all his juvenile companions ; and he showed an extraordinary predilection for the acquirement of languages. This aptitude for learning was cultivated with great care by his father, whose whole attention had been directed to the education of his children : but this worthy man was suddenly seized with a malady, which, in March 1587, terminated fatally, leaving to his widow the charge and care of five sons and two daughters.*

The death of John Rubens, and the restoration of order in the Low Countries, induced the widow, in the commencement of the following year, to quit Cologne and return to Antwerp. One of her motives for this removal was the recovery of her husband's property, which had been seized and confiscated, at one time by the Royalists and at another by the Iconoclasts, under pretence that his emigration, without a regular permission, was sufficient to implicate him in the conspiracies which then prevailed ; and her presence at this period was extremely fortunate to the family, as she was enabled, by the assistance of her powerful friends, to remove the imputation cast upon her husband's character, and thereby to recover the greater part of his property.

* Biographers erroneously state that John Rubens, the father of the artist, returned to Antwerp, and resumed his official situation. The inscription already quoted, and a second one on a tablet in St. Peter's church, at Cologne, confirm his death and burial in that city.

Rubens (then eleven years of age) resumed his studies in the several branches of learning, in each of which he distinguished himself by a facility that denoted his future excellence ; and, by the time he approached his sixteenth year, he had made such progress in Latin, and other useful languages, that he was considered qualified to commence the study of the law, for which profession he was intended. At this period an opportunity occurred of introducing him to the noble family of the Countess de Lalain, in quality of page, in which he would have the advantage of observing the manners of polished society, and obtaining that patronage which would tend to promote his future interests. His good sense and docility rendered a conformity to the rules of the establishment an easy task, and his quick apprehension enabled him to familiarize himself readily with the ceremonious style of the lofty Spanish nobility who figured at that period. This situation, however, was not to his taste ; his predominant inclination for drawing, which had hitherto been indulged in only as an amusement, began to develop itself more decidedly ; he became disgusted with the servility of the situation, and resolved to quit it and pursue the study of the arts and polite literature. This resolution he took an early opportunity of communicating to his indulgent mother, who expressed unwillingness that he should follow a profession which she considered to be unworthy of his birth, observing, that he was yet too young to choose for himself, and that his superior education entitled him to higher distinction than the pursuit of painting could procure. Notwithstanding this admonition, his natural attachment to the art, accompanied by a spirit of in-

dependence, induced him to reiterate his solicitations to his mother—to open to her his thoughts and anxious wishes, and in conclusion, emphatically to declare, that the situation of a page accorded so little with his taste and feelings, that, however it might lead to honours and distinction, the summit of his ambition was to be a great painter, and in the pursuit of this object he should enjoy a life of liberty dearer to his heart than all the charms which his present situation might promise.

This declaration made a suitable impression upon his parent, who was well acquainted with the predilection of her son for the arts; and it was agreed, after consulting the rest of the family, that he should be permitted to pursue the bent of his inclination. Having decided upon this, their next object was to find a suitable instructor for him, when a painter (whose only recommendation probably was an acquaintance with the family) of the name of Tobias Verhaest was accepted; but the penetrating scholar soon discovered his master's deficiencies, and quitted him to enter the school of Van Oordt, or Noordt, an artist at that period of some celebrity, but whose works, consisting of familiar subjects and portraits, have, like those of many others of that date, long since been forgotten.

The young artist, eager to acquire knowledge, entered this school buoyant with gay expectations, and, doubtless, resolving in his mind to compete with his two fellow pupils, Henry Van Baelen and Sebastian Francks; these intentions were, however, blighted by the morose disposition of his instructor. The temper of Van Oordt, so opposite to the mildness and affability

of Rubens, soon produced dissatisfaction in the mind of the latter—a feeling more readily excited from the previous buoyancy of his hopes. Complaints of the brutality of his master reached the ears of a friend of the family, who, having satisfied himself of the truth, recommended him to enter the school of Octavius Van Veen, called Otho Vœnius, of whose character for urbanity he spoke in high terms of praise, and as one fully qualified to give the aspiring genius of Rubens a proper direction. Otho was the most celebrated painter of his day, having studied and improved his taste in Italy, where he resided many years in the service of the Duke of Parma; his superior talents had also procured him the notice of, and the appointment of painter to, the Archduke Albert and his consort Isabella. Such an accomplished instructor revived the languishing ardour of the young artist.

The amiable disposition and accomplishments of the pupil, now in the nineteenth year of his age, soon attracted the esteem of Otho Vœnius, who felt a pleasure in communicating his lessons to a mind so admirably formed to receive them; nor were these merely confined to painting, for the taste of the scholar for literature was encouraged and assisted by the master, and the arts and belles-lettres were mutually cultivated by a mind so peculiarly adapted for learning. The grateful pupil was sensible of these acts of kindness, and pursued his studies with such ardour and delight, that, at the expiration of four years, his friendly Mentor declared him in possession of all that he could communicate in art, and that the time was then arrived when it became indispensable, for further acquirement, to visit Italy. The young student had long anticipated

this pleasure, and had been looking forward to it with anxiety, doubtless created by the glowing descriptions of the glories of the great Italian masters, whose praises he had heard so frequently pronounced by his master. The value and importance of the desired journey to Italy were duly laid before his mother, and her permission respectfully solicited ; which, after some deliberation, was granted. Otho Vœnius being informed of this, and feeling anxious to contribute his friendly assistance to promote the interest and secure the success of one whom he so highly esteemed, procured an audience of the Archduke Albert and Isabella, for the purpose of obtaining for his young friend letters of introduction to the various Courts in Italy. On this occasion the master and the scholar were received by their highnesses in the most flattering manner, and the generous Otho commended in the highest terms the talents of his disciple, both as an artist and an accomplished scholar : of the truth of the latter, Rubens gave ample proofs by his eloquent address in returning thanks for the several letters with which he was furnished by their order, and on taking leave of them previous to his departure.

The last interview between the master and the scholar showed their mutual satisfaction—approbation on the one side, and gratitude on the other.

Rubens quitted Antwerp on the 9th of May, in the year 1600, taking the road to Italy through France. It would not be difficult to imagine what was the subject of the thoughts of the young traveller during his long journey from Antwerp to Italy : they were doubtless on the bright prospect before him ; he was hastening to that classic country whose riches in art all

concurrent in praising, and which his imagination dwelt upon with delight. Plans were laid and resolutions formed for the regulation of his future conduct;—these all related to his beloved art, the idol of his constant adoration.

At Venice, his first object was to visit and contemplate the works of Titian, Paul Veronese, and other masters of that school, which at that period were seen in all their glory; from these, after due reflection, he commenced making copies and detached studies. While thus engaged, an accidental circumstance introduced him to the notice of an amateur, who was so highly pleased with his performances, that, on his arrival at Mantua, he mentioned them in such terms of commendation as induced the duke to engage him in his service.

The duke's invitation was most flattering and acceptable to the artist, as he instantly foresaw that it would not only be the means of opening to his view the treasures of art in the palaces and cabinets at Mantua, but would also introduce him into the highest order of society. His introduction to the duke was followed by a conversation on the subject of the arts, and a reference to his country and family; upon this Rubens presented his letters of recommendation from the Archduke Albert, with which the duke was so well satisfied that he instantly named him one of the gentlemen of the court.

He had now ample opportunity of indulging in his favourite studies, from which neither the pleasures of a gay court nor the polite invitations which he received

him, procured numerous applications for pictures.* The Archduke Albert, having heard that Rubens was at Rome, sent an order for three pictures to adorn the church of Santa Croce della Gerusalemme in that city, the prince having borne the title of cardinal of that church previous to his marriage with the Infanta of Spain. The subjects of these pictures were, "St. Helena discovering the real Cross," "Christ crowned with Thorns," and "the Crucifixion."

This engagement detained Rubens considerably longer at Rome than he had originally intended, and his departure from thence left some promises unfulfilled, and rendered necessary his declining many solicitations for pictures. His appearance in Florence was hailed with pleasure by many distinguished persons; but none expressed more satisfaction at his arrival than the Duke of Tuscany, who honoured him with a long audience, and concluded by requesting a portrait of the artist, to be placed in the public gallery of the city.† While here, he painted several capital pictures for the Grand Duke,‡ and was also much engaged by many of the

* That he deeply felt and appreciated the grandeur of the Italian school is evinced by the numerous drawings and other studies done by him after Raffaello, Michael Angelo, Lionardo da Vinci, Giulio Romano, Polidoro, and other eminent artists. Several of these drawings are in the collection of the late Sir Thomas Lawrence, P.R.A.: and many more may be found in the folios of amateurs. The knowledge he imbibed by these studies may be traced in those wonderful productions—"the Fall of the Damned," Triumphant Processions, and Lion Hunts.

† It has been the custom for upwards of two centuries to place the portrait of every distinguished painter, done by his own hand, in this gallery.

‡ See pp. 143-150.

nobility. The splendid gallery of pictures and antique statues (particularly the latter) which forms the chief attraction, of this city, excited his enthusiastic admiration, and engaged his frequent studies. The grace and beauty of the *Venus de Medicis*, and the grandeur of Michael Angelo's works, were the theme of his highest encomiums; and although the appropriation of the beauties of the antique is not very apparent in his subsequent productions, his ideas of form having been vitiated, in a measure, by previous impressions, yet there is occasionally in his works sufficient to prove that he was not insensible to the grace and majesty of the Greek sculptures. The success which he had experienced on similar occasions, in other cities, attended his engagements here; and, on his departure for Bologna, he received expressions of the highest satisfaction from the Grand Duke, accompanied by the gift of that prince's portrait attached to a gold chain, and several other presents of considerable value.

His stay at Bologna was short, as he had already seen numerous examples of this school at Rome, and was desirous of hastening to Venice; probably the solemn grandeur of the Carracci school possessed but few charms to arrest his progress on his second visit to the works of the Venetian painters, whose splendid colour had excited in him enthusiastic admiration. It is not improbable that this journey was the result of premeditation, the artist having, on a former occasion, quitted Venice at the invitation of the Duke of Mantua, since which period he had passed through the principal cities in Italy and spent some time at Madrid, where he had viewed everything that was excellent in art in

those places; and was therefore naturally desirous of passing a few months in the exclusive study of the works of Titian, Paul Veronese, and other eminent Venetian painters.

Satisfied with his observations here he again returned to Rome, to fulfil some previous engagements and to complete unfinished works. The style of the Flemish school, either for its colouring or novelty, appears to have been exceedingly admired in this city. By command of Pope Paul V. he painted a picture for the oratory of the church of Monte Cavallo, representing the Virgin and St. Anne worshipping the infant Saviour. Various palaces of cardinals, princes, and nobles, were also enriched by the productions of his pencil.

The continual occupation of his time had hitherto prevented him gratifying his desire to see Milan and Genoa: to accomplish this, he was under the necessity of declining further engagements in Rome, which he quitted about the commencement of 1607 for Milan, where, as in other cities, he executed many capital works. For the Ambrosian library he painted a picture of the Virgin with the Infant Jesus in her arms, which his friend Breughel encircled with a garland of flowers;* he also copied the celebrated picture of the Last Supper, by Lionardo da Vinci. He then proceeded to Genoa, pursuing with the same industry his researches in art and his pictorial labours; his reputation at all times preceded him, and his arrival was welcomed by invitations and orders from the most distinguished persons in the city. For the Jesuits' Church he painted two large pictures

* Page 69, No. 205.

representing the Circumcision, and St. Ignatius healing the diseased.*

The extraordinary number of portraits and historical compositions which he painted in this city detained him there much longer than at any other place, excepting Mantua; as, in addition to his usual pursuit, his attention being taken with the beauty and magnificence of its edifices, he made plans and drawings of the elevations and decorations of several palaces and public buildings.† While thus engaged, intelligence arrived that his mother was dangerously ill: upon the receipt of this news he instantly set off for Antwerp, and while on his journey thither he received the announcement of her death: the shock was rendered more severe in consequence of an absence of eight years and five months from her to whom he owed so much. On his arrival at Antwerp he entered the abbey of St. Michael, where his parent was buried, and remained there many weeks, devoted to filial sorrow. A tomb in the church, erected by the family, records that she died the 14th of November 1608, aged seventy years.

The honours and celebrity which Rubens had acquired in Italy had long been proclaimed among his countrymen, who, as soon as he appeared in public,

* Pages 153 and 154.

† These were subsequently engraved under his own direction, and published at Antwerp, in 1622, entitled *Palazzi Antichi e Moderni di Genoa, raccolti e designati da Pietro Paulo Rubens*. A second part appeared in 1652, folio, 189 plates. Colonel Bentinck has in his possession a thick book containing numerous sketches of parts of buildings, with detached portions of altars, *termini*, and other architectural objects, most of which are interspersed with numerous memoranda in various languages.

were eager to congratulate him on his return, and to do homage to his talents: but notwithstanding the flattering reception he met in all quarters, and the kindnesses of friends and relations, he felt a languor and depression of spirits, a dissatisfaction with everything around him; so much so that he determined upon returning to Italy. The Archduke Albert and the Duchess Isabella, to whom the character and conduct of the artist during his absence in Italy and Spain were well known, being informed of his intentions, and considering him too valuable an ornament to their court to lose, commanded his presence at Brussels; on which occasion the duke entered into familiar conversation with him relative to the occurrences in the various courts which he had visited, particularly that of Madrid, and concluded the conference by expressing a wish that he would paint the portraits of himself and the archduchess. In order to induce Rubens to relinquish the idea of quitting Flanders, the duke appointed him painter to the court with a considerable pension, and finally honoured him with the gold key. Thus distinguished by marks of high favour from their highnesses, and civilities from the nobility, his meditated return to Italy was abandoned; but in order to be enabled to pursue his profession free from the interruptions of a court, he solicited and obtained permission to establish himself at Antwerp. In that city he shortly afterwards purchased a spacious house, which he greatly embellished, and rendered in every respect commodious for his art.*

* Views of this house, with its courts and gardens, are engraved, in two plates, by Harrewyns, 1684.

In the early part of the following year, 1610, Rubens married Elizabeth Brant, daughter of John Brant (a doctor of laws and municipal secretary of Antwerp), and of Dame Clara de Moy, sister to his brother Philip's wife. Hitherto the painter had not exhibited any of his works at Antwerp, although many applications for that purpose had been made by amateurs and others interested in matters of art. Among the most eager to see his productions were Cornelius Jansens and Wenceslaus Koeberger, painters of some eminence. The former had the temerity to send him a challenge for a trial of skill in the art, the decision of which was to be submitted to the connoisseurs of the Pays Bas. Rubens good-humouredly replied, "that his pictures had long since passed the " ordeal of the connoisseurs of Italy and Spain, and " that Jansens was at liberty to expose his in the " same way, when and wherever he pleased."

The archduke and duchess shortly after summoned Rubens to court; he was then nominated a councillor, and held his first conference with the ministers in the presence of their highnesses, who, at the conclusion, were pleased to express their warmest approbation of the wisdom and eloquence he had displayed in the cabinet: at the same time they signified a desire that he would paint a picture of the Holy Family to decorate the oratory of their private chapel.* This picture raised the painter exceedingly in their estimation, and its exhibition in the apartments of the palace excited universal approbation; confirming what fame had previously announced. The nobles of the court, and

* See *p.* 231, No. 812.

several other distinguished persons, members of the Order of St. Ildefonso,* being struck with the extraordinary beauty of the picture, requested the artist to paint one for the altar of their chapel, in the church of St. Jacques de Candenberg, the subject of which should represent some passage in the life of their tutelar saint.

The picture was shortly after produced (a sketch having been previously made and submitted to the brotherhood): it represented the Virgin investing St. Ildefonso with the chasuble† of his Order.‡ The talents and genius of Rubens were now universally acknowledged. Patronised by the Court, and honoured in a particular manner by the Archduke Albert,—esteemed by the nobles and courted by the clergy and other wealthy individuals, he found such numerous demands for the employment of his pencil, that it was quite impossible that his individual exertions could satisfy them; he therefore received into his *studio* several talented youths, whom his ready manner of

* An order originally instituted in Portugal during the viceroyalty of the archduke, and through his interest transferred, with all its privileges, by a special bull, to Brussels, in 1596. Of this distinguished order the archduke-cardinal was chief, and among its members were found the names of nineteen Knights of the Golden Fleece, and nearly the whole of the nobles of the court. The solemn respect in which this institution was held induced a friend of the artist to advise him to register his name for election as one of its members, to which he prudently replied, that he desired nothing more sincerely, quoting at the same time the proverb, *Regis ad exemplum totus componitur orbis*.

† Chasuble, a term frequently used in this work, signifying the splendid mantle worn by a Catholic priest.

‡ For description see *p.* 91, No. 295.

instruction soon made competent to commence and even to forward his large pictures: some of these became excellent painters, and were employed by him on all his great works. The wealth of the bishops and priests, and the zeal which at that period actuated all classes to enrich and embellish their churches, brought an immense demand for pictures; and during the space of ten years he was constantly engaged in designing and completing many of those grand altarpieces which are described in the following catalogue; besides these, he produced numerous sketches and small pictures, painted wholly by his own hand.

The history of his life now approaches that memorable epoch when he undertook the celebrated series of twenty-one pictures, illustrative of the important events in the life of Marie de Medicis; for this princely order he was indebted to the Baron de Vicq, then ambassador from the Archduke Albert and Isabella to the Court of France, who being, among others, consulted by the Queen respecting an artist capable of such an undertaking, mentioned his countryman; at the same time eulogizing his merits, not forgetting to mention the high esteem in which he was held by his royal master. The Queen, satisfied with this recommendation, requested the baron to write to the artist, and invite him to her court.

Rubens lost no time in presenting himself at the residence of the ambassador, by whom he was introduced to the Queen, who honoured him with instructions relative to the pictures required. The artist, on his part, promised to use every exertion to expedite them; and added a request that, for the greater

convenience of study and painting, he might be allowed to execute them in his painting-room at Antwerp, which was readily granted.

A grateful acknowledgment of the friendly service of the ambassador was the first object of the artist, on his return to Antwerp; and the best efforts of his pencil were employed on a picture representing the Virgin and child, which he instantly sent as a present to the baron, at Paris. On a subsequent occasion he painted the portraits of the baron and his lady, in his most finished manner.

Having thoroughly acquainted himself with the history of the life of Marie de Medicis, and arranged all the principal events in due order, he made spirited sketches of each subject;* these he gave to his pupils to work from,† under his constant superintendence; by which means this prodigious work was completed in less than two years.‡ While engaged in this profitable undertaking, a miserable painter, of the name of Brendel, whose mind was affected by the pursuit of alchemy, proposed to Rubens to associate with him in the search of the philosopher's stone; to which he replied, "My friend, you are come too late. Twenty years ago I might have been tempted to listen to your offer, but I am now in possession of the object

* Now in the Munich Gallery.

† At this period he had, as assistants or pupils, Van Dyck, Justus Van Egmont, Jacques Jordaens, Peter Van Mol, Cornelius Schut, Jan Van Hoeck, Simon de Vos, Deodato Delmont, Nicholas Vander Horst, Snyder, Mompers, and Wildens: the three latter being exclusively occupied in painting animals and landscapes.

‡ For description see *pp.* 121 to 127, inclusive.

“of your researches;” and, showing his pencils, observed, “these have long since obtained the magic power of turning all they touch into gold.”

As soon as these pictures were completed, the artist accompanied them to Paris, in order to finish the portraits of several of the principal characters, and superintend the placing of the pictures in the Palace of the Luxembourg: while thus engaged, he was frequently honoured with visits from the queen, who took a particular pleasure in his conversation, and would sometimes place herself by his side and forbid him to rise from his seat. The completion of these pictures was succeeded by an order for four portraits, *viz.* that of the Queen, in the character of Bellona, the Grand Duke and Duchess of Tuscany, and of the artist himself. When the series was finished, the queen entered the gallery on the day they were arranged, attended by many distinguished persons, and was conducted by the painter through the apartment, when he explained to her majesty the meaning of the numerous allegories introduced by him for the purpose of pictorial illustration. The great satisfaction expressed by her majesty at the manner in which he had performed his task, and the praises she bestowed on the several pictures, were reiterated by the company; many pressing invitations were given to him to reside at Paris and attach himself to the court: to all which he replied, “That, being engaged by every tie of gratitude to his own sovereign, to whom he owed his best services, he was under the necessity of declining the honour proposed.” A few days after he obtained an audience of the queen, when her

majesty honoured him with many splendid presents, and he quitted Paris on the 19th of September 1622.

During his residence in Paris, he was accidentally introduced to the Duke of Buckingham, then in France upon some political affair;* and the conversation that ensued, being also of a political nature, was the cause of Rubens's visit to the English Court. A second interview occurred between them at the hotel of the duke, when the subjects of the misunderstanding between the Courts of England and Spain was the topic of their conference.

On his return to Brussels, the nature of these conversations was faithfully detailed in an audience with the Archduchess,† when the princess expressed her high satisfaction at the disclosure of the conciliatory disposition of the English Court, and desired Rubens to cultivate the friendship of the Duke of Buckingham by continuing the correspondence, the result of which should be communicated to the Court of Spain. In some of the letters which subsequently passed between them, the duke proposed to purchase the splendid collection of pictures, statues, bas-reliefs, and gems, which composed the cabinet of the artist, for the acquisition of which the duke was so anxious, that he

* Michel, in his *Life of Rubens*, says, that the Duke of Buckingham was then in France, with other English noblemen, upon the occasion of the proposed marriage of Prince Charles with Henrietta-Maria; but as this event did not take place until two years later, either some other business must have called him to Paris, or there is a considerable error in the dates.

† The Archduke Albert died the preceding year, 1621.

sent an agent, named Blondel,* conversant with the value of objects of art, who took an inventory of every article, and gave his opinion of the value. An offer of 100,000 *florins* was made for the whole collection; this sum was accepted, on condition that the purchaser should, at his own expense, leave casts of all the finest statues, busts, and bas-reliefs, to fill the vacant places; these terms being mutually agreed upon, the whole were sent to England, in 1625.†

The friendly understanding between the Duke of Buckingham and Rubens, which commenced at Paris, was shortly after renewed by a visit from his Grace to the house of the artist, at Antwerp, where it is probable that the duke sat to him for his portrait (and not at Paris, as stated by Michel); and the duke's frequent visits to the artist's house afforded him opportunities of examining the extensive collection which he afterwards purchased; for it is not reasonable to suppose that he, the duke, would have consented to pay so large a sum of money for what he had never seen. Such an intercourse also enabled him to judge of the diplomatic talents of the artist, and to acquaint himself with the influence which it was said he possessed at court. This intimacy probably led to his

* The portrait of this gentleman is painted by Van Dyck.

† In this capital collection were nineteen pictures by Titian, twenty-one by Bassan, thirteen by P. Veronese, eight by Palma, seventeen by Tintoretto, three by Lionardo da Vinci, three by Raffaele, and thirteen by Rubens. Previous to the sequestration of the Buckingham estate, in 1649, a great part of this collection was sent to Antwerp for sale, and were purchased by the Archduke Leopold for his collection at Prague; they are now in the Belvidere Gallery, at Vienna.

accompanying the duke and Prince Charles the following year (1623) to Madrid.* During his residence in this city, on that occasion, Rubens, by the desire of Philip IV., copied several fine pictures of Titian,† which Prince Charles had particularly admired : when these copies were finished, it was expected that Philip would present them to the prince ; but the generosity of the monarch towards his guest scarce knew any bounds ; —he kept the copies for himself, and sent Charles the originals : these were afterwards returned to the king, when the prince, at the instigation of Buckingham, broke his engagements with the Infanta.‡ Philip having completed his hunting-seat in the neighbourhood of Madrid, applied to Rubens for a series of suitable pictures to decorate it ; and sent him, at the same time, the sizes and a description of the situations in which it was intended to place them. The pictures were executed at Antwerp, and represented hunting subjects ; the animals being painted chiefly by Snyders and Paul de Vos, and the landscapes by Wildens, Mompers, or Van Uden.§ His majesty, desirous

* Michel, in his *Life of Rubens*, takes no notice of this journey, and several subsequent events render this statement doubtful.

† See pp. 136 and 137.

‡ Vide CUMBERLAND'S *Anecdotes of Spanish Painters*, Vol. II., pp. 168–172.

§ These auxiliary painters were once vain enough to think that their assistance was indispensable to Rubens, and boasted of this at a dinner among themselves. Their imprudent vaunting reached his knowledge, and, to convince them of their arrogance, he soon after painted two magnificent pictures of Hunts, done wholly by his own hand ; he then good-naturedly observed to them, that their assistance was no further necessary to him than to forward his works

of conferring a mark of distinguished regard on his favourite, the Duke of Olivarez, and at the same time to merit the esteem of the Order of Carmelites, for whom the duke had recently erected a convent at Locches, commissioned Rubens to paint some pictures to adorn the hall of that Order; and these he executed in his grandest style and richest glow of colour.* The same year (1623) he painted the altar-piece for the church of St. Rombout, at Malines,† and at the commencement of the following year produced the capital picture of “the Adoration of the Magi,” for the church of St. John in the same city.‡

His tranquillity suffered a painful interruption by the loss of his wife, Elizabeth Brant, who died the 29th of September 1626, leaving him two sons, Albert and Nicholas.§ She was buried in the tomb of his revered mother, in the abbey church of St. Michael, and Rubens decorated the altar with a picture which he had executed in Rome for the church of Sante Croce, but which, when done, was found too large for the place originally intended for its reception.||

The death of his beloved partner interrupted his favourite pursuits, and rendered his home uncomfortable. In order to dispel his grief, and divert his attention from objects which incessantly renewed the remembrance of his loss, he quitted his residence on a tour

* For descriptions, see *pp.* 138–141.

† See *p.* 43, No. 125.

‡ See *pp.* 43–44.

§ Albert, for whom the archduke stood sponsor, became secretary to the privy council; and Nicholas, Lord of Ramyen and other places.

|| See *p.* 10, No. 18.

through Holland, with an intention of visiting in his route every artist of eminence. His first stay was at Gouda, where he called upon a painter named Jacob Roger Block, eminent in architectural subjects, of whom he bought several pictures; at this place he had the pleasure of meeting Sandrart, an artist of considerable talents, with whom he had been on intimate terms at Rome: the encounter was mutually agreeable, and ended in a proposition from Sandrart to accompany him in his intended tour, an offer which was gladly accepted, as his amiable manners and learned conversation rendered him a valuable companion. Their first visit at Utrecht was to Cornelius Poelemburg,* with whom they had become acquainted in Italy, when he was in the school of Elsheimer: his productions in art, representing tasteful landscapes, embellished with the ruins of temples and groups of nymphs and other figures, were greatly admired by Rubens, who became the purchaser of several. They spent the following day with Gerard Honthorst, whose works had often attracted the admiration of Rubens by their singularly-powerful effect. Gerard was at the time engaged in putting the last touches to a picture, the subject of which was—Diogenes at mid-day, with a lantern in his hand, looking for an honest man: of this Rubens also became the purchaser. In this manner, during a fortnight, were the two friends engaged visiting every

* Poelemburg has commemorated this event, by painting the portraits of himself in conversation with his friend Rubens; they are represented standing together in the fore-ground of a landscape. The latter is seen in a profile view, without his hat, habited in a scarlet mantle; the wife of the former is seated on a bank before them. Size of the picture 18 *in.* by 26 *in.*—P.

artist of repute at Amsterdam and other cities, conversing with them in the most friendly manner, and never quitting their painting-rooms without purchasing some of their works. Whether his visit to Holland had any object of a political nature, as Michel insinuates, is not easy at this time to determine ; although it is possible that his sagacity as a politician might have combined the two motives. The candour, generosity, and noble-mindedness of Rubens were manifest on all occasions towards his brother artists ; an instance of this, in addition to those already stated, occurred on his return to Antwerp. Van Dyck, who had recently returned from Italy, complained that the productions of his pencil did not furnish him enough for his maintenance : this declaration most sensibly affected Rubens, who went the next day and bought every picture he had finished. This and similar acts of generosity did not, however, secure him from the jealousy and malevolence of Cornelius Schut, who took every opportunity to decry his works. Rubens, though informed of this, was determined, by an act of kindness, to make Schut his friend : he called upon him, and, in a familiar conversation, passed some handsome compliments upon his pictures, at the same time enquiring if he were disposed to sell them, to which Schut readily consented. Rubens liberally took them at the price demanded ; and, before he left Schut, added, that if at any time he was disengaged, he would be glad of his assistance. These acts of urbanity had but little influence upon the morose and envious mind of Schut.

The correspondence between Rubens and the Duke of Buckingham, being occasionally of a political nature, was

regularly communicated to the King of Spain ; and a secret disposition existing in both courts to terminate all differences, it was arranged, by the advice of the Marquis Spinola, then prime minister to the Archduchess Isabella, to send Rubens to Madrid, to lay before the king all matters relative to the aforesaid correspondence, and to receive instructions for a proposed mission to the English Court. Rubens arrived at Madrid in September 1627,* and was received with much distinction by the king, with whom and his minister, the Duke of Olivarez, he had frequent conferences, in all of which he gave the most satisfactory proofs of his diplomatic talents. The king was further confirmed in his high opinion of Rubens, by his wise and prudent observations in an affair of difficulty, on which His Majesty purposely sounded him ; and the Duke of Olivarez emphatically declared, that he knew no one more capable of conducting an affair of state.

A singular event, which excited much conversation at the time, occurred during the residence of Rubens in this city. John, Duke of Braganza, afterwards King of Portugal, hearing repeatedly of the extraordinary merit of the artist, and of the high esteem in which he was held at Madrid, expressed a strong desire to see him, and sent an invitation for that purpose from his hunting-seat at Villa Vizzosa. The honour was readily accepted, and permission being obtained of Philip, Rubens made suitable preparations for the journey ; many gentlemen of distinction

* Cumberland makes it April 1628 ; but this statement is not confirmed by subsequent events.

requested that they might be allowed to escort him, being curious to see the Portuguese Court. When the cavalcade reached the environs of Villa Vizzosa, the duke, being informed of the approach of Rubens with a large retinue, became apprehensive of the expense, and dispatched a gentleman to meet them, and apologize to Rubens for his unavoidable absence on affairs of state at Lisbon, and at the same time to present him a purse, containing fifty pistoles, to defray the expenses of his journey. The company was exceedingly surprised at the ungracious message; but Rubens, with becoming dignity, replied: "I beseech
" you, Sir, to assure the duke of my humble duty, and
" that having, in obedience to his wishes, made this
" journey, I am exceedingly mortified in being de-
" prived of the honour of offering my services to his
" commands; and I trust his highness will deign
" to believe, that the object of this journey was not
" the expectation of fifty pistoles, having myself pro-
" vided one thousand pieces of the same money for the
" expenses of the visit."

The tedious delays of court politics had already detained Rubens at Madrid eighteen months;* during which time (although confined some weeks with the gout in his feet) he completed eight pictures for the large saloon of the palace; among these were the "Rape of the Sabines," and the companion. He also painted several

* Cumberland says nine months, a period far too short for the artist, even with all his miraculous expedition, to have executed the great number of works which this writer attributes to his pencil, among which is a capital altar-piece of the Martyrdom of St. Andrew.

portraits of Philip IV., one of which was half-length size, done as a companion to a portrait of the Infanta, for the Archduchess Isabella. In addition to these were five or six portraits of illustrious persons. Towards the latter end of August 1629, he received his final instructions ; and being also furnished with his credentials for the British Court, he was honoured with an audience by the king previous to his departure, when his majesty, in token of his high satisfaction, and the confidence he entertained of his prudence and ability, presented him with a valuable diamond ring and six Andalusian horses ; he also nominated him, by letters patent, secretary to the privy council, with a reversion of the same to his son Albert. Immediately on his return to Brussels, his instructions were laid before the archduchess, who, having examined them with her minister Spinola, signified her entire approbation of their contents, and an order was issued for his immediate departure for England.

The arrival of Rubens in London, on this secret mission from the Courts of Spain and Flanders, occurred in October 1629. His great friend, the Duke of Buckingham, had been dead upwards of a year; and the object of his arrival being then a profound secret, it was necessary to procure an introduction to the Chancellor, Lord Francis Cottington. In this he succeeded a few days after ; and, in the first conference he held with that nobleman, had the good fortune so to ingratiate himself, that he informed the King of the artist's arrival. His Majesty, to whom the merits of the painter had long been known and highly appreciated, desirous of learning the motive of his journey, named

an early day for his admission to an audience. In this interview, the King interrogated him on a variety of subjects—of his family, the Spanish Court, his travels and profession—to which his replies were given with so much candour and eloquence, that the King was surprised to find such an union of talents in one person. His Majesty, desirous also of seeing the productions of his art, appointed a day when he would honour him by sitting for his portrait*, which took place soon after; while thus engaged, the subject of the previous conversation was renewed, which, gradually assuming a more definite character, ultimately gave the sagacious artist an opportunity of explaining himself more fully, concluding with the observation, “that
“ if the two Courts were reciprocally disposed to arrange their differences, the means were at hand.” To which Charles replied: “If the King of Spain is of
“ this opinion (as you seem to indicate) why does he
“ not send some one to open a negotiation?” This was the expected question; to which the following ready answer was given: “Sire, if I might presume to
“ the honour of being acceptable to your Majesty in
“ that capacity, I could explain myself more openly
“ on the intentions of the king my master, in virtue of
“ the credentials with which his majesty has furnished
“ me.” The King was much pleased with this dis-

* There is no reason to doubt that His Majesty sat to him for his portrait; yet it is not a little remarkable, that no notice occurs in any of the royal catalogues, or by writers of the period, of the existence of such a portrait, and it surely could not be that in which the artist has represented the King in the character of St. George.

A council was held immediately on his return to Brussels, when, after some preliminary arrangements, it was determined that he should proceed forthwith to the Spanish Court, to assist in the formation of a treaty of commerce, as well as the adjustment of some differences between Flanders and the States of Holland, and to give explanations of the various articles comprised in the recent negotiations. On this occasion his appearance at Madrid assumed a more distinguished character than it hitherto had done; and his reception from the king, the ministers, and the court, was accordingly more dignified and imposing. His majesty, at the conclusion of this affair, honoured him with the Order of the Gold Key; * he also confirmed, by letters patent, dated 21st of August 1630, the title of knighthood bestowed by Charles I. of England; and before his departure Rubens received from the Duke of Olivarez, on the part of his majesty, presents of considerable value.†

Rubens, having successfully accomplished the several

cannot have been a copy of the one which he presented to His Majesty, as stated by some writers, as no such picture appears in the catalogue of the artist's effects; nor indeed is any second picture of the subject known to the Writer. It is, therefore, highly probable that it was the original, which was subsequently purchased of the artist by Mr. Endymion Porter, for the King.

* In the collection of the Right Hon. Earl Spencer is a magnificent whole-length portrait of Rubens, painted by Van Dyck; he is habited in black, having a gold key, the emblem of that Order, placed in his girdle.

† A period rendered additionally memorable by the arrival of Marie de Medicis at Brussels, who, in the month of July in that year, took refuge there, in consequence of the misunderstanding between her and Louis XIII.

diplomatic missions in which during three years he had been consecutively engaged, returned to his residence at Antwerp, to enjoy the wealth and honours which his merits had acquired. In the following year (1631) he married a second wife, named Helena Forman, a lady of great personal beauty and accomplishments, then in her sixteenth year. His long absence from home had occasioned a suspension among his countrymen of that zeal for the arts which had previously prevailed; and it might have been expected that, returning as he did from the splendour and luxury of courts, he would rather be disposed to indulgence than to resume the arduous (although delightful) pursuit of painting: but the contrary was the fact, his love of the art being paramount to every other inclination. This was verified by his accepting the same year the office of Director of the Academy, in conjunction with Wautier Snayers, a duty he performed voluntarily, being, by virtue of his privilege as councillor, exempt from all civic services. In compliance with an ancient custom, he presented the academy with a chair covered in morocco leather, on the back of which was inscribed "PETRUS PAULUS RUBENS, 1631," and which is still carefully preserved in the Academy. He also gave an inauguration picture, representing the Virgin with the youthful Jesus and St. Joseph.*

His first grand work, on resuming his pencil, was a magnificent altar-piece for the abbey church of Aftleghem, representing Christ bearing his Cross to Calvary:† this glorious production, an incontestible

* Page 24, No. 83.

† Page 56.

proof of his undiminished powers, was followed by the celebrated picture of St. Roch healing the Diseased.* In this manner he continued for some months, in domestic tranquillity and the uninterrupted enjoyment of the arts. From this state he was suddenly summoned to Court, in consequence of hostilities between Flanders and Holland, in 1633, to receive instructions from the Marquis d'Aytona, then prime minister to the Archduchess Isabella, relative to propositions for a truce, in order to gain time to obtain succours from Spain. Rubens, on this mission, using his customary precautions to conceal the object, arrived at the Hague, by a circuitous route, in the disguise of an ordinary traveller. His ingenuity soon contrived means of opening a negotiation with the leaders of the council ; and he had made considerable advances in the object of his mission, when the sudden death of Prince Maurice of Orange put an end to the treaty. Soon after the war was carried on with increased vigour to the advantage of the Dutch ; the Court at Brussels, alarmed at the success of their enemies, and fearful of the consequences, again dispatched Rubens on a secret commission to the Hague ; the result was, that the States-General expressed a willingness to treat with accredited ministers from the Courts of Madrid and Brussels for a permanent peace, which was speedily accomplished through the judicious arrangement previously made by Rubens. Scarcely had he returned to his family and resumed his usual occupations, when news reached him of the dangerous illness of the Arch-

* Page 42.

duchess Isabella, which terminated in her death, on the 1st of December 1633, in the sixty-seventh year of her age. Her loss was severely felt and deplored by the grateful artist, who was sensible that he owed much to her patronage and protection as well as that of the Archduke Albert ; for, under their joint auspices, his talents had been fostered, and to them he was, in a great measure, indebted for the honours and distinctions he had attained.

The government of the Low Countries having been settled conditionally by Philip II. of Spain, on his daughter Isabella, at her marriage with the Archduke Albert of Austria, by their deaths, in default of heirs, it reverted again to the crown, and became vested in Philip IV., who, at the commencement of the following year, appointed his only brother, Ferdinand, governor-general. At that period a misunderstanding had arisen between the Swedes and Hungarians ; and previous to the prince taking possession of his government he was sent by the king, his brother, at the head of a powerful body of Spanish troops, to assist the Austrian and Hungarian forces, assembled under the command of Ferdinand III., King of the Romans and Hungarians, and brother to the Emperor Ferdinand II. The enemy's troops, composed of Swedes and Germans, were commanded by Gustavus Horn. Scarcely were the combined forces, under the command of Ferdinand, assembled on the heights in front of the city of Nortlingen, when, on the morning of the 5th of September 1634, they were furiously attacked by the enemy, and a sanguinary battle ensued, which ended in the defeat of the Swedes and Germans ; among the numerous prisoners

was the commander-in-chief. Immediately after, Prince Ferdinand assumed the reins of Government at Brussels, and Rubens appeared at his court.

The mayor of the city of Antwerp, being informed that it was the intention of the prince to visit that city in the ensuing May, resolved, with the consent of the authorities, to grace his entrance with dignity and splendour by the erection of eleven triumphal arches, placed at the entrances of the principal streets. In order to accomplish this intention in a suitable manner, the senate requested Rubens to make the necessary plans, and compose the decorations, setting forth, in a series of allegorical pictures, the virtues and heroic actions of their new governor. The numerous sketches and studies made by the artist for this work, and the completion of the immense pictures under his direction (in many instances terminated by his own hand) prove his prodigious powers of invention and his indefatigable application.

Prince Ferdinand, accompanied by a numerous suite, quitted Brussels early in May, and proceeding by the canal in a splendid barge, arrived the same evening at the suburbs of Antwerp. The following morning a splendid cavalcade, composed of Spanish nobles, ministers of state, the mayor and senate, with the various companies and religious orders of the city, accompanied the prince in procession through all the triumphal arches, and, in the absence of Rubens, who was then unfortunately confined by the gout, the allegories were explained to the Prince by the burgomaster, Chevalier Robert Tucher. Rubens was, however, consoled for the disappointment he suffered, in conse-

quence of his malady, by the kindness of the prince, who condescended to visit him at his house, where he remained a considerable time in conversation with him, and examining the rich collection of pictures, statues, and other objects of art with which his mansion abounded.

He now bade adieu to the Court and all political affairs; the few remaining years of his life were devoted to the enjoyment of domestic peace, and the agreeable pursuit of his favourite studies. Occasionally he passed a few months at his château of Stein, near Malines, where he amused himself in painting those delightful landscapes which excite the admiration of every connoisseur, and are alone sufficient to immortalize his name: many of these were probably the last efforts of his pencil. He still had abundance of occupation for himself and assistants, as appears by letters dated 1637 and 1638, written to a Mr. Geldorp, in answer to an order for an altar-piece representing the martyrdom of St. Peter, destined for the church dedicated to that Saint at Cologne.* From various causes (perhaps his declining health was one) this picture was not completed for three years, and it remained in his possession until his decease. His increasing debility during the last two years of his life confined him entirely to easel pictures, sketches, and drawings; his attention was also much engaged in superintending the engraving of his works,† which were executed in a

* For description, see *p.* 111.

† To this he appears to have always paid the most vigilant attention, as is manifest by most of the prints differing more or less from the pictures; omissions, additions, and alterations in forms

style that must immortalize the painter and engravers. The names of Pontius, Bolswert, and Soutman, will ever be connected with that of Rubens, and partake of the radiance of his glory. Many severe attacks of the gout embittered the last years of his life, and left him but short intervals of repose; in these moments he would amuse himself with his folios of drawings, or trace with his feeble hand the subjects of his still fertile imagination. The increasing severity of the malady at last deprived him of these solaces, and he sunk under its effects, on the 30th of May 1640, in the sixty-third year of his age.

His funeral was performed with solemn pomp. The procession consisted of the clergy of the collegiate church of St. Jacques, in which the body was interred, and several orders of the poor, to whose comfort he was a liberal contributor. On each side of the bier were sixty orphan boys with torches; these were followed by the chief officers of the city, many noblemen, merchants, and citizens of Antwerp, and the members of the Academy of Painting.

The person of Rubens is described to have been of just proportions; his height about five feet nine inches and a half; his face oval, with regular and finely-formed features; dark hazel eyes; a clear and ruddy complexion, contrasted by curling hair of an auburn colour, with

or effect, were made by his own hand, in chalks, on the prints in their progressive state—drawings having been previously made for the engravers either entirely by his own hand, or commenced by his best pupils under his direction, and finished by himself. By these means the truth and spirit of the pictures were given by the engravers.

mustachios and beard ; his carriage was easy and noble ; his introduction and manners exceedingly graceful and attractive ; his conversation was facile and engaging ; and, when animated in discourse, his eloquence, delivered with full and clear intonation of voice, was at all times powerful and persuasive. He would converse freely with those who visited him, and at the same time pursue the operations of the pencil, or attend to the reading of some classical author ; a practice to which he had much accustomed himself. His habits were to rise early, attend the service of the church, and afterwards employ himself in sketching or drawing ; having breakfasted, he would enter his painting-room and examine the progress of his scholars, correct their works, and direct their further proceedings ; his lessons, conveyed with perspicuity, were illustrated by such excellent examples that his pupils soon became capable of forwarding all his large works. In the evening he frequently rode on horseback, or walked on the ramparts of the city. He seldom visited, but was always happy to receive those who came to his house. The supper hour was generally cheered by the society of some friends, chiefly of learned men or eminent painters ; among the former were Nicholas Rockox, the burgomaster of the city, and Gaspard Gevartius.*

The goodness of his disposition is manifested in various

* Gaspard Gevartius was born at Antwerp, in 1593 ; he was a juriconsult, councillor, and historian, to the Emperor Ferdinand III., and author of a learned description, in Latin, of ancient triumphal arches. His portrait, by Rubens, when about the age of forty-five, is now in the possession of the Baron de Roos, of Brussels. — See p. 264.

parts of his memoirs, and his nobleness of mind is apparent on all occasions : witness his kindness to the orphan children of his friend Breughel, who found in him a parent and protector ; also his urbanity and munificence towards contemporary artists, in aiding them in their profession, and purchasing their works. The arrogance of Jansens and the envy of Schut were punished only by kind advice and generous assistance, and the imprudent vaunting of Snyders and Wildens was silenced by a candid and unequivocal conviction. His collection showed that every artist of merit in his time found in him a friend or a patron. The works of Breughel, Brauwer,* Van Dyck, Jordaens, Snyders, Honthorst, Poelenburgh, De Vos, Wildens, Snayers, formed a considerable part of his cabinet : nor is his modest and conciliating disposition less evinced by the frequency with which he enriched the pictures of other artists with figures.

His works being in constant demand, might have justified the exaction of a higher remuneration than he

* When this painter fled from the severity of his master, Franc Hals, he was arrested as a spy, and confined in a prison at Antwerp, from which he was released by the interference of Rubens, who received him into his house, gave him employment, and recommended his works ; but the depraved mind of Brauwer was insensible to gratitude, and he quitted his benefactor in a disgraceful manner, observing, that "the well-regulated house of Rubens was more insupportable to him than the prison of a citadel." A few years after he returned to Antwerp in a deplorable state, and died in the hospital two days after. As soon as Rubens was informed of the event, he caused his body to be transferred from the obscure place of its interment and placed with due ceremony in the church of the Carmelites ; and, had his own life been spared, he would have erected a monument to his talents, for which he had already composed a model.

was in the habit of requiring ; but he never suffered himself to be swayed by mercenary motives. If the price demanded was readily paid, he frequently complimented his employer with an additional picture, or perhaps his portrait. His attention to the education and future welfare of his children is shown in the choice of his amiable and learned friend, Gevartius, as their instructor ; and the distinction to which his sons arrived proves that he made a judicious selection.

By his second wife, Helena Forman,* who survived him, he had five children, *viz.*, Francis, who was a councillor ; Clara Eugenia, married to Philip Van Parys ; Elizabeth, married to Nicholas Lundens ; Constantine Albertine, who took the veil ; and Peter Paul, who became a priest.

By a memorandum in his will, he ordered that, in case either of his sons should adopt the profession of painter, or any of his daughters marry an artist, then they, or any of them, should become possessed of the whole of his drawings, sketches, prints, and painting apparatus. As this did not occur, the whole of the collection was dispersed.

His friend Gevartius was requested by the family to compose an inscription for his monument ; with which he complied : but, to their disgrace, it remained neglected until a century afterwards, when Jean Baptiste Van Parys, a descendant of the family and a canon of the church in which Rubens was buried, caused it to be in-

* A very erroneous opinion has frequently existed, that the artist had three wives, and pictures have in consequence obtained the appellation of "Ruben's three wives ;" but his second partner surviving him, effectually contradicts this opinion.

scribed, thereby removing from himself the reproach of forgetfulness, which will ever be affixed to his predecessors.

The attachment of Rubens to works of art led him in early life to form a large collection, which he continued to the last to augment : even in the year previous to his decease he wrote to his friend Quesnoy (called Fiamingo), the celebrated sculptor, then at Rome, to send him casts from various figures by his hand ; he had also agents who bought for him in other parts of Italy. By these means, and the produce of his own pencil, he had amassed immense treasures ; the catalogue of his effects enumerated three hundred and nineteen lots of pictures, besides carvings in ivory, ancient and modern medals, curiosities in agates, crystal, onyx, and other rare stones. It was originally the intention of the family to dispose of the whole of this collection by public sale, and catalogues were distributed for that purpose : but this project, however, was not acted upon ; and a value having been affixed to the several articles by Francis Snyders, Jean Wildens, and Nicholas Moermans, they were sold in detail. Several purchasers soon after appeared, being the agents of the King of Spain, the Emperor of Germany, the Elector of Bavaria, the King of Poland, and of Cardinal Richelieu, who purchased a large portion of the finest of the pictures. The whole of the medals, carvings, and gems, were bought for the King of Spain.

In the private drawers of the artist were found six massive gold chains, to which were appended medals and portraits of various sovereigns and other distinguished persons, who had presented them to him ;

also a loop composed of diamonds and gems of great value ; together with several costly rings and articles of jewellery.

As Fuseli has remarked, that “ it is better to say nothing than little on the wide range of Rubens,” the Writer will conclude this succinct account of his Life without an attempt at a critical dissertation on his performances. If Fuseli shrunk from the task, who shall accomplish it ? The range, indeed, is wide ; none but a painter’s and a poet’s eye can take in the vast circumference,—and none but the pen of one gifted with both qualities can give, with just discrimination, the characteristic marks of a genius so excursive and universal. The catalogue which follows will show the universality of his powers as a painter ; but will the mere enumeration and description of his works convey to the reader a just idea of the originality of conception, the vigour of execution, the boldness of expression, the intensity of feeling, the splendour of colouring, the magnificence of arrangement, and the daring deviations of genius, as exhibited in the productions thus classified ? No : it requires eloquence, equal to the pictorial representations, to produce these to the mind’s eye ; and if Fuseli, and the Author of the *Elements of Art*, have abandoned the attempt, the world must wait for the elucidation until some one arises gifted with equal powers, but with greater temerity. With these impressions upon his mind, the Writer begs to close the history of the life of this great man by a few short observations on the most prominent characteristics of his genius and works, and endeavour to present them in the same succession to the view and mind of the

reader as he has seen and felt them himself: for it cannot but be supposed that, having been some years engaged in a research for the materials which compose the present volume, he has had abundant opportunities of acquiring an extensive acquaintance with the master's various productions: therefore, whatever his reluctance may be to such an undertaking, he feels convinced that, in offering a Work containing exclusively a history of the life, and a description of the pictures, of so eminent an artist (being the first of the kind attempted), something of the nature of the following summary will be expected from him.

The numerous observations which occur upon pictures in the course of the following Work, renders it necessary to be brief in reviewing the pictorial powers of this mighty genius—this universal painter, from whose prolific pencil proceeded, with a spontaneous facility, an inexhaustible variety and abundance in every class of the art—history, poetry, and familiar life; portraiture, animals, landscape, fruit, and flowers—each possessing such excellence, as though he had made that particular branch the exclusive object of his study. But though he could thus successfully adapt himself to every department of his art, his powers and genius appear to expand in proportion to the difficulty of the subject. When the vastness of the composition and the action required energy in the figures—when the passions, violently excited, were to produce terror or to excite horror in the spectator—in such scenes he had full scope and could range at large, displaying profusely the riches of his invention and the inexhaustible stores of his poetic imagery. These mighty powers are

exemplified in those prodigious works representing “the Fall of the Damned,” “the Day of Judgment,” “the Resurrection of the Just,” and “the Conversion of Saul.” The fervour of his genius is displayed with the same success in “the Overthrow of Sennacherib and his Host,” “the Murder of the Innocents,” and the agonizing sufferings of “the Impenitent Thief on the Cross.” A similar spirit pervades all those subjects in which the representation depends on the imagination ; such are “the Battle of the Amazons,” “the Rape of the Sabines,” “the Death of Hyppolitus,” “the Brazen Serpent,” and the Hunts of Wild Animals. His poetical taste is admirably depicted in Bacchanalian Scenes, the Loves of the Centaurs, and other mythological subjects. “The Horrors of War,” “the History and Apotheosis of James I.,” “the Triumphs of the Church,” and the Luxembourg series, evince his transcendent powers in allegory. It must, however, be admitted, that an equal degree of excellence is not discernible in those compositions where the predominant expression should arise from an emanation of the soul, or the supposed operation of invisible agency—such inspiration as should illumine the countenance of holy persons, or radiate that of the suffering martyr, who glories in being thought worthy to die for his faith. In all these his expression is purely human, occasionally elevated, but seldom dignified, and never divine. As his mind imbibed a strong impression of objects, so his pencil faithfully transferred them to the canvas, where their material forms, texture, and expression, are always depicted with a strength and energy that must ever delight the connoisseur. But that which has won all

eyes to admiration is his resplendent colour, the superlative beauty of which has become proverbial; even Titian is compelled to divide with him the palm of superiority. From that master he acquired his knowledge of the harmony of colours,* although he retained the Flemish manner of using them; from his predilection to the taste he acquired in the school of Otho Vœnius, we may trace why his pictures are deficient in the chaste and solemn breadth of colour which distinguish those of his prototype, whose tints blend insensibly into each other; while those of Rubens, although brought together with equal propriety, being left pure, or only tenderly united with the pencil, require to be viewed at a suitable distance to conceal the manœuvre of the palette; when so viewed, they present a rich and perfect union, and such brilliancy and force as bear down all competition. His compositions, although frequently overcharged with objects, arising from the fertility of his invention, are always skilfully grouped, and united by intermediate links, presenting to the eye a curved line or the volution of a wreath; the whole being judiciously governed by due proportions of light and shade, and exhibiting the effect of a rich cluster of flowers.

* Watelet, in his *Dictionnaire des Arts* (a work of great erudition and useful knowledge), has very ingeniously laid down a scale of the comparative degrees of merit of each eminent artist, dividing the necessary qualities into four, *viz.*, composition, drawing, colouring, and expression. Of the first, that is composition, he estimates Rubens at 18 and Titian at 12; in drawing, Rubens at 13 and Titian at 15; in colouring, Rubens 17 and Titian 18; and in expression, Rubens at 17 and Titian only 6.

To a profound knowledge of all the principles of the art, he added that of being the most accomplished adept in its machinery of any one that ever painted; and his rapidity of execution was only equalled by his extraordinary powers of invention. It is recorded of him, that he performed as much in three days as another could complete in so many weeks; this astonishing rapidity was the cause of the frequent incorrectness in his drawing, observable in many of his productions: the fervour of his genius not allowing leisure for reflection. These defects, however, did not arise from a deficiency of knowledge, as may be instanced in numerous pictures, where the human frame is portrayed with most admirable correctness, the articulations being given with a precision that shows an accurate knowledge of anatomy; neither are his female figures devoid of grace, although they often present what may be more properly styled the comely, than the beautiful. These defects unquestionably proceed from early impressions, uncorrected by a due study of the antique, until those impressions were so fixed in his mind that no after study could remove them. It is sufficient, however, to be able to say, that Rubens possessed a more universal genius, a more extensive knowledge of all the principles of the art, and a greater power in the practice of them, than any other painter who has hitherto existed.

The Writer is happy to conclude his remarks by quoting the following beautiful eulogium on the genius and talents of Rubens, which presents in one view the essence of all that can be said on the subject, and conveys it to the mind in such eloquent language, that

it resembles one of the artist's spirited sketches, which comprehends all the beauties of composition, character, and colour, to be found in his larger and more finished productions.

But lo! from climes less genial, where the muse
With pride her Belgic trophies still reviews;
Rubens, with spoils enrich'd, with honours graced,
Completes the great triumvirate of taste;
High waves proud competition's flag unfurl'd,
And claims to share the homage of the world.
The powers of painting in his praise combine,
And wreaths unfading round his temples twine;
For him invention opens all her springs,
And fancy wafts him on her wildest wings;
Her magic hand light execution lends,
And colouring her rich tissued robe extends.
Whether, to Heav'n devote, his skill divine,
Adorns, with sacred themes, the hallow'd shrine;
Or learn'd, in Allegory's mystic maze,
The acts of kings and heroes he displays;
Whether, with nymphs and satyrs lured to rove,
He frolics, wild, in Pan's laugh-echoing grove;
The landscape spreads with light, luxuriant grace,
Or hunts, in sylvan scenes, the savage race;
Whatever shape the graphic Proteus wears,
The full magnificence of art appears;
All that the head can plan, or hand perform,
Delight in theory, or in practice charm,
Yet genius, oft unequal found, by turns,
Now blazes fierce, and now as feebly burns;
In Rubens's course we trace each wide extreme,
Its dazzling lustre, and its doubtful gleam:
But tho', like Avon's bard, his orb displays
Some darker parts amid the general blaze,

Struck by his splendours, each rapt eye admires,
For while we see his spots we feel his fires.
As petty chiefs fall prostrate, and obey,
While monarchs move their strength in proud array :
But when the pomp is past, the peril o'er,
Rebel against the rod they kissed before.
So cavilling tribes, who roam the graphic waste
Scarcely rescued from the savage state of taste,
Assail the rights of Rubens, grudge his praise,
And talk high treason 'gainst the state he sways ;
But, when triumphant crown'd in every part,
He moves in some vast enterprise of art ;
His lawful praise licentious critics own,
And wondering painters bend before his throne.

Vide SHEE'S Elements of Art, Canto III. line 227, et seq. ;
also the excellent note to line 230.

PRELIMINARY OBSERVATIONS.



THE perusal of the *Catalogue Raisonné* of the works of Rubens will doubtless frequently excite in the mind of the reader surprise, if not incredulity ; for he will naturally be inclined to doubt the possibility of one man having been able to produce such an immense number of pictures, many of which are of large dimensions, and offering such variety of subjects, and diversity in the compositions. These doubts the Writer of the Catalogue has often heard expressed, and to meet the question has been one of his endeavours : with this view he has inserted throughout the work all the authentic information he has been able to collect. Notwithstanding this, he thinks that he shall place the matter more intelligibly before his readers, by giving a brief account of the manner and the ingenious methods adopted by Rubens to vanquish this apparent impossibility. Presuming that the reader has gone through the account of the life of Rubens, in which the energies of his mind and physical powers are largely noticed, he will have perceived that he was able to perform, in the space of a few days, as much work as would cost other artists so many weeks ; that numerous sketches, designs for the models of large pictures, were frequently the result of a few hours' amusement, or, at most, the efforts of two or three days' application.

Let the reader, then, imagine such a genius, such a phenomenon in art, to have under his control six or eight clever pupils, well versed in the facile system of painting peculiar to the school; and that each of these was furnished with a model, or sketch, to work from on an enlarged scale, by the unerring medium of lines; and that, having correctly drawn in the subject, forwarding their several pictures under the continual inspection, and with the occasional assistance of their instructor; that, lastly, he passed over them his broad rapid pencil, infusing life and spirit in every figure, and harmonized the piece;—he will perceive how, by the labour of a day or two, Rubens rendered the work his own, and worthy of his distinguished name. But, in addition to his regular pupils, it should also be remembered, that he had the aid of Francis Snyders and Paul de Vos, to introduce animals, fruit, and objects of still life, into such subjects as required them; and Wildens, Van Uden, and Mompers, to paint the landscape department: by such means the work of eight or ten persons was accomplished daily. Nothing short of such auxiliaries could have produced in less than two years the sketches and finished pictures representing, in a series of twenty-one allegories, the life of Marie de Medicis, besides portraits and other smaller works, done exclusively by his own hand. The same means were doubtless used to execute the immense pictures for the convent at Loeches, in Spain (as these were also painted at Antwerp), the ceiling of the Jesuits' Church, the Life of Decius, and the numerous pictures which formerly adorned the altars of the churches in the Low Countries. It must further be observed, that these skilful assistants,

in the absence of large works, were unquestionably employed in copying pictures, frequently introducing in such copies certain variations from the originals, either in subject or size, so as to give them the appearance of new compositions; this may account, in some measure, for the great number of pictures of Holy Families, and other favourite subjects. The entries in the Catalogue are much increased by descriptions taken from prints engraved from parts of pictures, and sometimes from others improperly ascribed to the master by the engraver.

There are, no doubt, many pictures also inserted in the Catalogue which, if the Writer had seen, he might have rejected as spurious works; but the descriptions of them being inserted in catalogues of celebrated collections, it formed one of the objects of the Work to record them. Nor must it be supposed, however great the number of entries may appear, that the whole of the pictures by the master are inserted in the present volume; there are yet many which have never come under the eye of the Writer, or been noticed in any catalogue, or commemorated by the hand of the engraver, although the enumeration of prints after his works exceed fourteen hundred.—*Vide* Observations, *p.* 27, in the Introduction to PART I.

THE WORKS
OF
PETER PAUL RUBENS.

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OF
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1. **T**HE Elevation of the Cross. The composition of this splendid picture is so rich and varied that any description, however elaborate, must fail to convey a correct idea of its grandeur and magnificence. The outlines of its arrangement are nearly as follows : In the centre is represented the suffering Saviour attached to a lofty cross, the weight of which requires the united efforts of eight powerful men to elevate ; their various attitudes and exertions are finely depicted. To the right of the cross is a company of five women, three children, and St. John ; the latter stands by the Virgin, whom he appears to be consoling. Among the group of females is one (nearest the spectator) seated on the ground (with an infant in her arms) falling backwards with terror ; on the opposite side of the cross are four Roman soldiers on horseback, one of whom (without a helmet) is extending his hand, in which he holds a war club, apparently giving orders. The crucifixion of the two thieves, and the presence of numerous spectators, are subordinate parts of the composition.

This immense altar-piece is formed of three divisions ; the groups on each side of the cross are painted on the interior of the covers, which, when open, exhibit the whole complete.

14 *ft.* by 15 *ft.*

Engraved in three plates by Witdouc.

Upon the exterior of the covers are painted :—

Saint Catherine, with a palm branch in one hand and a sword in the other ; her attention is directed upwards, from whence two angels are descending.

Engraved by Bolswert, and again Mariette *ex.*

Saint Eloy, whose figure is truly apostolical, adorns the other cover.

This splendid production was painted in the year 1610, for the sum of 2600 *fl.*, 334*l.* It is said to have been the first public work of the artist after his return from Italy ; but this opinion is by no means borne out either by its style or colour : judging from these, it appears to have been a very subsequent production. Its exhibition in the church of St. Walbuge (for which it was painted) attracted immense crowds, and excited the most enthusiastic applause. In the year 1627, Rubens retouched this picture, and introduced a dog, of the Newfoundland kind, in the right-hand corner.

This picture was added by the French to the overwhelming riches of the Louvre, and restored to Antwerp in 1815. It now adorns the church of Notre Dame, in that city.

2. A finished Study for the preceding picture, of the highest excellence and beauty, is in the valuable collection of Jeremiah Harman, Esq.

2 *ft.* 3½ *in.* by 4 *ft.* 3½ *in.*—C.

Exhibited at the British Gallery, 1815.

Formerly in the collection of the Prince de Conti, and was withdrawn in the sale of 1777.

3. A second Sketch, with considerable variations, painted with a *bravura* freedom and a rich *impasto* of colour, is in the possession of J. T. Batts, Esq.

Exhibited at the British Gallery, 1818.

4. A Pen Drawing, tinted, said to be the first study for the Elevation of the Cross,—

Was sold in the collection of M. Lempereur, 1783, 404 *fr.* 16*l.*

5. The Descent from the Cross. The subject is composed of nine figures, and represents the body of the Saviour being lowered from the cross, by the means of a sheet, by two men, who are mounted on ladders, and bending over its transom ; one of them holds the linen in his mouth, while he lowers the body with his right hand. They are assisted by Nicodemus on one side, and Joseph of Arimathea on the other ; both of whom are also on the ladders. St. John, who is clothed in a scarlet robe, stands below, receiving the body in his arms ; on his left are Mary Magdalen and Salome, on their knees, extending their hands to aid him ; the former is attired in a dark green vest, the latter in a purple one. Beyond them stands the Virgin Mary, clothed in a blue mantle ; her gesture and expression mark her anxious solicitude. The gloom of evening prevails, the multitude has departed, and none remain but those performing the mournful duty, and whose love and sorrow were mutual.

13 *ft.* by 9 *ft.* 6 *in.*—P.

Engraved by Lucas Vosterman, and in mezzotinto by Val-Green.

Upon the interior of the doors which cover the preceding are painted :—

The Visitation of the Virgin to Elizabeth. The affectionate interview is exhibited as taking place on the summit of a flight of steps, which form the entrance to a house, from the door of which the aged Elizabeth is advancing ; and, by the movement of her hands, and the animation of her countenance, appears to be uttering the prophetic words—“ And whence is this to me, that the mother of my Lord should come to me ? ” To this mysterious salutation the Virgin, who stands before her, leaning on the balustrade, is giving meek and pious attention ; behind her are Zacharias and Joseph, grasping each other's hands : and near them is a female attendant, mounting the steps, with a basket of linen on her head. A man-servant, unloading an ass, is close to the front.

Engraved by P. de Jode.

The Presentation in the Temple. "And when the days of her purification, according to the law of Moses, were accomplished, they brought him to Jerusalem, to present him to the Lord." The Virgin (seen in a profile view), clothed in a blue mantle, stands in the left, her arms extended, and her attention directed to the venerable Simeon, who holds the infant Saviour in his arms, and, looking upwards, seems to be uttering, in pious rapture, the devout prayer—"Lord, now lettest thou thy servant depart in peace, according to thy word," &c. The prophetess Anna stands on his right, and close to the front is Joseph, bending on his knees with the offering of two young pigeons, as commanded by the law of Moses.

Engraved by P. Pontius, Holhenmels, Visscher, and Val-Green.

On the exterior of the doors are painted:—

A colossal figure of St. Christopher, bearing the infant Saviour on his shoulders through a river.

Engraved by Eyndhonedts and Van Tiennen.

A Hermit, with a lantern in his hand.

These pictures were painted for the chapel of the brotherhood of Arquebusiers (who acknowledged St. Christopher as their patron), as a compensation for a piece of ground which they had ceded to the artist, when he rebuilt and enlarged his house at Antwerp. The history of this event is related by the author of the *Life of Rubens* as follows:—"When the artist decided upon establishing himself at Antwerp, he purchased a large house, the greater part of which he pulled down for the purpose of increasing its size, and rendering it more commodious for his art. In digging the new foundation, on a site which separated his ground from that of his neighbours, some slight encroachment was unavoidably made upon the premises of the company of Arquebusiers; in consequence of which, a meeting of that brotherhood was held, and a deputation waited upon Rubens, to inform him that he was trespassing upon their ground. They were received by the artist in the most polite manner, who, in his turn, explained to them what he conceived to be his right, on the justice of which he had the fullest reliance. The difference at length became so serious, that both parties were

determined to appeal to a court of law. Things were in this situation when the burgomaster, Rockox, who was then the chief of the company and a friend of Rubens, interposed as mediator, and, in a mild and friendly manner, convinced him of his error: this produced a proposition for an arrangement. The chief accordingly communicated the wishes of the painter to the company, who readily resolved that their president should return, with full power to terminate the business; the conditions of which were, that the artist should present to the company a picture, with covers, the subject of which should represent some passage of the life of their patron, St. Christopher. This saint is said to have carried the infant Saviour upon his shoulders through a river, his legs and staff increasing in length in proportion to the depth of the water. The learned painter treated this legend allegorically, and produced the preceding picture, which, when completed, he invited the company to inspect; but no sooner did these learned Arquebusiers enter the gallery, than they eagerly sought for their patron saint, whom, not finding, they, with emotions of surprise and disappointment, inquired, 'Where, Sir, is our St. Christopher?' Rubens, who was fully prepared for such a result, pointing to the picture, replied, 'There, gentlemen, is what you required of me; only, as an acknowledgment of our good fellowship, instead of one St. Christopher, I have given you several;' at the same time, he fully explained the allegory of the legend. This answer by no means satisfied the gentlemen, who were quite unable to understand the allusion, and expressed openly their dissatisfaction at these pretended St. Christophers (so they styled them); and the complaisant artist, unwilling to offend them, painted their patron of a colossal size, on one of the exterior covers, and a hermit, with a lantern in his hand, on the other."

The exhibition of this altar-piece is said to have excited the most intense curiosity, and to have attracted crowds of admirers from all parts. Such was the universality of its reputation, that it long continued to be an object of lucrative importance, both to the church and the city.

It was transferred to the Louvre during the war, but restored in 1815, and now adorns the church of Notre Dame, at Antwerp.

A copy, in small, of the Descent from the Cross, done in the school of Rubens, is in the Academy of the city; and a drawing, carefully finished in chalks, commenced by a pupil and perfected by Rubens for the engraver, is in the Musée at Paris,

6. The Assumption of the Virgin. Seated on clouds, and surrounded by light, the Virgin ascends gracefully through the refulgent air, and is apparently approaching the presence of Divinity, indicated by a celestial radiance. Her countenance is directed upward, and appears glorified by the beatific vision; her right hand is extended, and the left placed on her bosom; her ample robes of blue and pink are agitated by a gentle breeze. A host of angels accompany her ascent, some of whom officiously bear the skirt of her robe and mantle, while others have wreaths and palms in their hands; and two are soaring to place a chaplet on her head. In the lower part of the picture are the twelve apostles and three females, assembled at the deserted tomb, placed in front of a sepulchre in the left; five of the apostles are close to its side, two of whom are bending over it and looking within; the three women are also at the tomb, with the winding sheet in their hands; one of them, wearing a crimson robe, is kneeling on a step in front, with her back to the spectator, holding up a handful of fresh flowers, which the apostles (who are in the right side) view with devout surprise; and one of them, clothed in a light grey vest and a scarlet robe (seen in a profile view, looking up), is raising his hands in adoration.

13 ft. 6 in. by 8 ft. 6 in. (*about.*)—P. (*arched top.*)

Engraved by Bolswert.

Of the many pictures representing the Assumption, this is decidedly the best. The composition is an example of perfection in art: its base is earth, its termination heaven; and all the intermediate parts blend and unite to form one sweeping line; it is equally distinguished by appropriate dignity

and grace. The seraphic expression of the Virgin, and the elegant beauty of her form, merit the highest commendation.

This superb altar-piece is recorded to have been the produce of sixteen day's labour, for which the artist received 1600 *fl.*, 140*l.* : now worth 5000*l.* or 6000*l.*

This treasure in art was added to the superabundant riches in the Louvre, from whence it was transferred in 1815, and, with other pictures, placed with suitable ceremony in the church of Notre Dame, for which it was originally painted.

7. The Resurrection of our Lord. The Saviour, with a palm branch in one hand and a banner in the other, is triumphantly quitting the tomb; and the sentinels, overcome with fear, are falling in confusion before him.

4 *ft.* 6 *in.* by 3 *ft.* 10 *in.*—P.

Engraved by Bolswert.

The same subject is engraved by Galle and Punt, and in small, anonymous.

On the covers of the preceding were painted:—

St. John the Baptist, standing erect, with his left hand in an attitude of address.

4 *ft.* 6 *in.* by 1 *ft.* 8 *in.*—P.

And St. Martine, clothed in a crimson vest and a scarlet mantle, bearing in her hand a palm branch.

4 *ft.* 6 *in.* by 1 *ft.* 8 *in.*—P.

The above decorated the tomb of J. B. Moretus, whose portrait (also by Rubens), in an oval form, was at the top of the picture. These, by the date on the portrait, were painted in the year 1610.

They are now in the Academy at Antwerp.

8. The Portraits of Alexander Goubau and his Wife, in one picture. The apparition of the Virgin is seen in the clouds.

This picture ornamented the tomb of the family whose portraits are represented. *Cathedral of Notre Dame.*

9. Christ triumphant over Sin, Death, and the Grave. The Saviour, attended by angels, is represented sitting on the tomb, treading Sin and Death under his feet.

Engraved by Eynhouedts.

This picture was painted to adorn the tomb of the family of Cockx, in the church of St. Walburge; but it has long since disappeared from its depository.

10. Saint Walburge, in a boat tossed by a tempestuous sea. She is on her knees at prayer; about a dozen persons are with her, several of whom are labouring at the oar. A slight and hastily-painted picture.

2 ft. by 2 ft. 7 in.—P.

Now in the collection of M. Schamps, *Ghent*.

11. Angels bearing St. Catherine to the tomb.

12. Christ upon the Cross.

13. A representation of the First Person of the Trinity.

14. Two Angels. These and the preceding one were cut out to the contours of the figures.

The whole of the above five small pictures were included with the grand altar-piece, in the sum of 2600 *fl.* The latter pictures were sold in 1739, for 993 *fl.*, 89*l.*

15. The Virgin and infant Saviour, with Saints. The composition exhibits the Virgin seated in a bower, with the infant Saviour in her arms, before whom St. Bonaventura is kneeling in adoration; behind him are three females and St. George, the latter, clad in armour, holds a banner in his hand, and the vanquished dragon is lying at his feet. On the opposite side,

close to the front, are St. Jerome kneeling on a lion, and an angel assisting him to hold a large book; four angels, flying over the head of the infant, bear a chaplet of flowers and a branch of palms in their hands. The St. George is a portrait of the artist, and most of the others are supposed to represent members of his family.

8 ft. 6 in. by 7 ft.—P. (*about.*)

Engraved by Pontius, Eynhouedts, and Aubert.

This picture was placed by the widow of Rubens in the chapel of his tomb, in the church of St. Jacques, at Antwerp, where it now remains; respect to the memory of the artist has hitherto prevented its removal.

16. The Martyrdom and Miracle of St. Justus. The Saint is represented, in conformity to the legend, carrying his head in his hands, and approaching two men, who behold the supernatural sight with surprise and fear.

Engraved by Witlouw.

This picture is said to have been painted at the time the artist was in the school of Otto Vœnius; it formerly adorned the church of the Annunciation, at Antwerp, and was sold in the

Sale of suppressed convents at *Brussels*, 1786. . 1300 *fl.* 117l.

Again in the collection of M. Horion, *ditto*, 1788 1125 *fl.* 101l.

17. The Adoration of Magi. In the composition of this picture, which consists of eighteen figures, the Virgin is placed in the left, holding the infant Saviour on a pillow, before whom one of the Magi and a youth are kneeling; behind these is another of the wise men (with a vase in one hand and its cover in the other), whose bonnet a servant is lifting off; near these are a man on horseback and several other persons looking on. St. Joseph stands behind the Virgin, and the head of a cow (lying down) fills up the front corner.

14 ft. 6 in. by 11 ft.—C.

Engraved by Lommelin and Eynhouedts.

This picture was painted for the abbey church of St. Michael, at Antwerp, at the express request of the abbot, who, upon its completion, desiring to know the price, was answered by the artist, "that, having employed thirteen days to paint it, his demand was 1300 *fl.*, 117*l.*" The abbot no less surprised at the rapidity of his pencil than the amount of his claim, endeavoured to reduce the sum required, which Rubens would by no means allow; but, as a mark of friendship for the abbot, he consented to paint his portrait and present it to the abbey. This portrait is mentioned by writers in high terms of commendation. The former is now in the Academy at Antwerp.

18. St. Gregory, with St. Clara and other saints, assembled near an archway, surmounted by a picture of the Virgin and Child.

Engraved by Eyndhouedts.

Painted for the abbey church of St. Michael.

A picture of a similar subject, composed of seven figures and a globe, with the inscription S. P. Q. R. on it, over the archway, is engraved, anonymous.

19. A Portrait of Philip Rubens, brother to the artist.

Engraved by Galle.

This picture was painted to adorn his tomb, erected by his widow, in the abbey church of St. Michael, from whence it has long since disappeared.

20. The Entombment. The body of the Saviour, placed upon a stone in an inclined position, is supported behind by Joseph of Arimathea. while the Virgin, who stands on the other side of the body, is holding the drapery behind the head; the Magdalen is by her side, and St. John behind. This is a highly-studied production.

4 *ft.* 1 *in.* by 3 *ft.* 3 *in.*—P.

Engraved by Ryckman, and in the Musée Français.

Painted for the tomb of Michelsens, in the church of Notre Dame.

It was removed from the Louvre in 1815, and is now in the Academy at Antwerp.

The Virgin, with the infant Saviour in her arms. The composition represents the Virgin holding the naked infant erect on a table. The babe is seen in nearly a profile view, with its left hand on his parent's left hand, while her right hand encompasses its middle. The Virgin wears a scarlet mantle, and is viewed nearly in front; her head inclines a little forward. A slight picture.

St. John the Evangelist. He is sitting on a bank, clothed in a gray vest and a scarlet mantle, holding a large book in his right hand, and is looking up at an eagle. The head of the saint is remarkably fine and expressive.

4 ft. 1 in. by 1 ft. 5 in.—P.

The last two pictures were formerly doors to the preceding altar-piece, and are now in the Academy at Antwerp.

21. A Council of Cardinals, Bishops, Doctors of the Church, and Monks, assembled in Synod, to deliberate upon the mysteries of the Eucharist. The Divinity, with a globe, and a group of four angels, bearing large books, are seen above.

Engraved by Suyers.

Painted for the church of the Dominicans, at Antwerp.

22. A Portrait of Breughel, surnamed Velvet.

This picture was painted by Rubens to adorn the tomb of Breughel, in the church of St. George, at Antwerp. Rubens had so great a friendship for Breughel, that he undertook the care and education of his two orphan daughters.

23. The Flagellation. The suffering Saviour is represented with his back to the spectator, and naked all but the loins; he is surrounded by four men, one (standing on his left) has a cord; and two others (in the opposite side) have rods in their hands; the fourth figure is on the farther side of the group,

holding his left hand over his eyes. This is a brilliant and highly-finished production.

Engraved by P. Pontius.

The preceding picture was transferred, during the war, from the church of the Dominicans, at Antwerp, to the Louvre, and restored in 1815. Visitors to the church should be careful to see the original, which is always kept covered, and a copy hanging near exposed. This copy was obtained from a young artist some few years ago (1818), as a condition for allowing him to paint one from the original, for an English gentleman.

24. The Adoration of the Shepherds. This composition, consisting of eight figures, represents the Virgin seated on the farther side of a crib, on which the infant Saviour is reposing; her right arm is under the pillow, and the left raising up the covering of the babe, while a shepherdess kneels in adoration before him, having her simple offering of a basket of eggs and two fowls on the ground by her side; two shepherds rendering their homage are on her right; and a third (leaning on a staff), and a female, with a can on her head, are behind them. St. Joseph stands on the right of the Virgin, and three cherubs are above. An ox and an ass are in front.

Engraved by L. Vosterman, and etched by Spruyt.

Painted for the church of the Dominicans, at Antwerp, from which it has long since been taken. A highly-wrought drawing of the preceding, by a pupil, and perfected by Rubens for the engraver, done in chalks, washed in India ink, and heightened with white, is in the Musée at Paris.

25. Christ descending, armed with thunder, to destroy the world, and the Virgin on her knees in the clouds, interceding for the Human Race. In the lower part of the picture are St. Dominick (kneeling by the side of a globe, which he partly covers with the skirt of his mantle), St. Francois d'Assise, bishops, cardinals, and a great many saints, imploring the divine clemency. Among the latter may be observed

St. Catherine (on her knees in front), St. Sebastian, St. Jerome, St. Cecilia, and other celebrated saints and monks ; and beyond them appear multitudes of people. The First and Third Persons of the Trinity are seen above, enthroned in light.

16 *ft.* by 10 *ft.* (*about.*)—C. (*arched.*)

It was painted for the church of the Dominicans, at Antwerp, and is now in the public gallery at Lyons.

The author of the *Life of Rubens* very properly expresses an opinion that the composition of this picture never could have originated from so learned a man as the painter, but that it proceeded from some pious enthusiast. The composition is done in outline in the *Annales du Musée*.

26. A Portrait of Michael Ophovius, the last bishop of Bois-le-Duc, and confessor of Rubens. This picture adorned one of the rooms of the monastery of St. Dominick.

Engraved by Vanden Bergh.

Now in the Musée at the Hague.

27. The Crucifixion on Mount Calvary. In the representation of this awful subject, the artist has chosen the evening of the day and the close of the affecting scene. In the right are two soldiers on horseback, one of whom is piercing with a spear the side of the Saviour, who has already yielded up the ghost and bowed his head upon his breast ; on his right is the believing malefactor, whose countenance, expressive of faith and pious resignation, is directed towards him ; the other sufferer is on his left, undergoing the punishment of having his legs broken by the executioner, and in his agonizing struggles has torn his foot from the nail which attached it to the cross. Close to the front are Mary, the mother, with Mary, the wife of Cleophas, and St. John ; and at the foot of the cross is Mary Magdalen, imploring the soldier (who is piercing the Saviour) to spare her Lord.—*Vide* St. John, chap. xix. v. 32-34.

14 *ft.* by 10 *ft.* 2 *in.*—C.

Engraved by Bolswert and Anbert.

This magnificent altar-piece was presented to the church of the Recollets, at Antwerp, by Nicholas Rockox, in the year 1620; he being at the time burgomaster of Antwerp.

The writer observes with regret, that this glorious work of art has suffered most lamentably from unskilful cleaning and lavish restoration; it has, however, recently been judiciously improved by the removal of some of its repaint, and new varnished. Sir Joshua Reynolds, in his Tour through Flanders, gives a detailed description of this picture, and concludes by remarking, that "It is certainly one of the first pictures in the world for composition, colouring, and correctness of drawing."

It was transferred to the Louvre during the war, and restored in 1815, and is now in the hall of the Academy at Antwerp.

28. The Sketch for the preceding picture, done *en grisaille*, exceedingly spirited and beautiful, was formerly in the monastery of the Recollets.

2 ft. 1½ in. by 1 ft. 7½ in.—P.

Now in the collection of Monsieur Schamps, at Ghent. Worth 150 guineas.

And a Drawing *en grisaille*, possessing extraordinary power and energetic expression, done by the artist for the engraver to work from.

23½ in. by 17 in.

Now in the splendid collection of drawings of Sir Thomas Lawrence, P.R.A.

29. Saint Francis d'Assise sinking under approaching dissolution, supported by the brethren of his order, while kneeling at the altar to receive the communion from the hand of a priest. A composition of thirteen figures, and three angels above. This is a work of the highest excellence, possessing extraordinary force of colour and effect; its style and character bear considerable affinity to the works of the Caracci, which the painter appears to have had in view.

13 ft. 8 in. by 7 ft. 3 in.—P.

Engraved by Snyers, and in small, anonymous.

This picture was painted for the church of the Recollets, at Antwerp; and, according to the receipt preserved in the archives of the family of M. Charles, the donor, it cost about 900 *fl.*. . 817.

It adorned the Louvre until 1815, when it was restored to Antwerp, and is now in the hall of the Academy, formerly the church of the Recollets, for which this and the preceding were painted.

30. The Incredulity of St. Thomas. The Saviour, clothed with a scarlet mantle round the loins, stands in the right, extending his left hand towards St. Thomas, who is accompanied by two disciples. A composition of four figures, seen to the knees. This picture is distinguished for delicacy of finishing and beauty of colour.

4 *ft.* 7 *in.* by 3 *ft.* 11 *in.*—P.

Engraved by Chataigné.

Upon the covers of this picture are the portraits of Nicholas Roekox and his wife Adriana Perez. The former (seen in a profile view), habited in a black silk vest, a full ruff, and a gray cloak lined with fur, in an attitude of prayer; the right hand placed on his breast, and the left holding a book. The lady is in a similar position; she is attired in a black figured silk robe and a full white ruff; a double row of pearls is suspended round her neck, and a cornelian rosary in her hands.

4 *ft.* 7 *in.* by 1 *ft.* 9 *in.*—P.

Engraved in the Musée Napoleon.

The above pictures were painted to adorn the chapel of the noble family of Roekox, in the church of the Recollets, at Antwerp. They were taken from the Louvre in 1815, and are now in the hall of the Academy of that city.

There is a bust portrait of N. Roekox, engraved in an oval form, by P. Pontius.

31. The Coronation of the Virgin, by the Holy Trinity. The Virgin is represented kneeling upon an inverted crescent,

with angels flying in the clouds under her, and the First and Second Persons of the Trinity are placing a crown on her head; the former is clothed in a white vest and a broad yellow mantle, and is seated with a globe under his feet, and a sceptre in his left hand. The Saviour stands in the opposite side, covered with a scarlet mantle; and the Virgin is attired in a purple dress and a dark blue robe. A free and hasty production.

12 *ft.* 11 *in.* by 8 *ft.* 2 *in.*—C.

Engraved by P. Pontius, and also anonymous; Vanden Enden *ex.*

The same subject, differently composed, is engraved by Jegher and Fauci; by the latter, from a picture then in the collection of the Marquis Guerini, at Florence.

The preceding was painted for the church of the Recollets, and is now in the Musée at Brussels.



THE FOLLOWING ARE THE SUBJECTS OF THIRTY-SIX PICTURES WHICH ADORNED THE CEILINGS AND GALLERIES OF THE JESUITS' CHURCH, AT ANTWERP. THESE, TOGETHER WITH THE GREATER PART OF THAT SPLENDID EDIFICE (BUILT AFTER DESIGNS BY RUBENS), WERE DESTROYED BY LIGHTNING, ON THE 18TH OF JULY, 1718.

32. St. Michael driving before him the rebel Angels.

33. The Nativity.

34. Queen Sheba before Solomon.

35. The Adoration of the Kings.

36. David cutting off the Head of Goliath.

This subject, differently composed, was engraved by Panneels.

37. The Temptation in the Desert.

Engraved by Jegher.

38. Abimelech giving the sacred Bread to David.

39. The Last Supper.

40. Moses with Aaron and Urr.

41. The Elevation of the Cross.

42. Abraham about to sacrifice his Son Isaac.
43. The Resurrection of Christ.
44. The Promotion of Joseph in Egypt.
45. The Ascension of Christ.
46. The Translation of Elijah.
47. The Assumption of the Virgin.
48. Esther before Ahasuerus.
49. The Coronation of the Virgin.
50. St. Athanasius.
51. St. Ann and the Virgin.
52. St. Basil.
53. St. Mary Magdalen.

A print of this saint is engraved, anonymous.

54. The Name of Mary surrounded by Angels.
55. St. Cecilia.
56. St. Gregory.
57. St. Catherine.
58. St. John Chrysostom.
59. St. Jerome.
60. St. Lucie.

A print of this saint is engraved, anonymous.

61. St. Augustin.

There is also a print of this saint engraved, anonymous.
Vanden Enden *exc.*

62. The Name of Jesus surrounded by Angels.
63. St. Margaret.

A print of this saint is engraved, anonymous.

64. St. Ambrose.
65. St. Eugenia.
66. St. Gregory.
67. St. Ann and St. Mary.

Fortunately the compositions of these splendid works have been preserved through the medium of drawings in red chalk, by De Wit, from which prints have been engraved by Preisler, and also by Punt. That these prints are sadly deficient in the characteristics

of the prototypes is entirely owing to the imperfections of the drawings, which partake of the style and manner of the Dutch painter rather than that of Rubens.

68. St. Francis Xavier raising the Dead. This distinguished missionary of the church of Rome is represented standing on a high pedestal in the left of the picture; he is habited in the black robes of his order, his right hand extended and the left pointing upwards; behind him is a youth, similarly clad, holding a book under his arm, and around him are assembled a multitude of persons composed of various nations, among whom, and in front, is seated a resuscitated man; on whose left are three females, one of them is removing the linen from his face, the other two are looking up with gratitude to the saint; nearer the side are two men with spades, and beyond them is a mulatto female holding forward her dead infant with an imploring look for its restoration; a little retired from this group, and upon an elevation of stone work, is a Hindoo rising from the bed of death, and from whom a negro is removing the grave clothes. These supernatural events have produced corresponding effects upon the beholders. At the base of the pedestal, in the left, is a group, composed of a young man, a woman, and a negro, on their knees; and behind them are a blind mulatto, and a tall man in a scarlet vest, who seems to be deeply affected. Beyond the multitude rises a magnificent temple adorned with idols, one of which, in front of the building, is tumbling from the pedestal upon its affrighted worshippers; in the clouds is seen the Virgin, leaning on a globe and holding a chalice in her hand; before her are angels bearing a cross, and other angels floating in a stream of celestial light, which descends and illumines the temple—a beautiful allusion to the doctrines of Christianity dispersing the darkness of ignorance and idolatry.

The composition of this magnificent picture, although vast and varied, is united and disposed with such consummate skill, and every part so admirably governed by due proportions of

light and shade, and aided by a rich diversity of colour, that its general effect is indescribably powerful and splendid, and may not inaptly be compared to the glorious brilliancy of the setting sun after rain, where intervening and surrounding clouds present an innumerable variety of tints. To these fascinating charms are united what may justly be considered its highest excellence—the grand and energetic manner in which the artist has exhibited the operation of the miracle, and the effects produced on the surrounding spectators. To the movement and general excitation produced, is opposed the calm and dignified attitude of the saint, whose gesture and expression denotes him to be uttering the emphatic sentence, “*non meo meritis, in excelsis gloria deo.*”

17 ft. by 12 ft. 6 in.—C. Worth 5000 *gs.*

Engraved by Marinus, and anonymous, and in the Vienna Gallery.

69. St. Ignatius Loyola healing the sick and the possessed. The august miracle is displayed in the interior of a magnificent temple, on the left side of which, and on the summit of the steps of an altar, stands the saint, attired in a gorgeous chasuble; his right hand is extended towards the people, and at his side are several monks wearing the dress of the order; around the base of the altar appear the assembled crowd, several holding a raving female, and others assisting a maniac who lies prostrate in front; to the left, and at the foot of the altar, are two women; one, elegantly dressed in a purple silk vest (her back to the spectator), is presenting her afflicted infant for relief; the other, clad in a blue robe, is kneeling with two children by her side. Anxiety and agitation prevail throughout the throng; some are pressing forward to participate in the healing power manifested, while others are sedulously tending the afflicted. A group of admiring angels soar aloft, and the demons of evil are seen escaping from the presence of the saint.

This noble production, though abounding in strength of character and expression, is greatly eclipsed by its companion

in the attractions of colour and effect; the subject is also less agreeable to the eye. This picture was originally painted for the church of St. Ambrose, at Genoa, but being found too large for the altar, was taken by the artist to Antwerp, and another one, representing the same subject, painted in its stead.

17 *ft.* by 12 *ft.* 6 *in.*—C.

Engraved by Marinus, and anonymous, and in the Vienna Gallery.

These pictures adorned the Jesuits' church at Antwerp, until its destruction by lightning, after which it is probable they were sold to the Emperor of Germany, together with the original sketches, and are now in the Belvidere Palace at Vienna.

17 *ft.* by 13 *ft.*—C.

Drawings of the above pictures, carefully executed in black chalk heightened with white, evidently the work of a scholar, and retouched by Rubens for the engraver, are in the Musée at Paris.

20½ *in.* by 16¼ *in.*

70. The Assumption. The Virgin, clothed in light blue garments of various tints, has the right hand raised, the left extended, and her countenance directed upwards; a company of twelve angels are floating among the clouds beneath her, and numerous cherubim are paying her homage above. In the lower part are represented the apostles and holy women visiting the deserted tomb; one of the former, habited in a gray vest and a light-coloured mantle, is kneeling in front, and before him is a second, in a green vesture, raising up the stone covering of the tomb, in which he is assisted by another apostle and a young woman; two other females are by the side of the sepulchre, one of them holds a sheet while her companion gathers up the fresh flowers that are on it; behind them are three apostles, the one nearest the front extends his right arm and is looking up. This splendid composition is not equally excellent in the execution, and the hand of the scholar is evident in many of the subordinate parts.

17 *ft.* 2 *in.* by 10 *ft.* 11 *in.*—C.

Engraved by Bolswert, and in small by Leomans.

Painted for the high altar of the cathedral of Notre Dame, but being found too small, it was purchased by the Jesuits for their church. The French transported it to the Louvre during the war, at the conclusion of which it was restored, and is now in the Musée at Brussels.

The finished study of the preceding, of great excellence, is in the collection of his Majesty.

71. The Virgin and St. Joseph leading the child Jesus by the hand, on their return from Egypt. The First and Third Persons of the Trinity are represented above.

Engraved by Bolswert.

There is another print by the same, in which a company of angels attend the Deity. The same subject, with variations, is engraved by Vosterman and S. Voet, and in mezzotinto by Mac Ardell.—*See Marlborough Collection.*

Painted for the Jesuits' church at Antwerp.

Sold in the collection of Mons. Danoot,

Brussels, 1829. . 8200 *fl.* 738/.

This is merely the nominal price at which it was put up at the sale, and no advance was made.

It is now in the possession of Mr. Buchanan, an eminent dealer in pictures, to whom the country is indebted for many capital works of art, and also an interesting and useful work, in 2 vols. 8vo, entitled *Memoirs of Painting, &c. &c.* Published by R. Ackerman, 1824.

72. The Annunciation. The celestial messenger is on the left of the picture, bending on one knee before the Virgin, who is kneeling on the step of a small altar, with her left hand on a book, near which stands a lamp burning; a company of five angels, and a dove descending in a glory of light, are above.

Engraved by Bolswert.

There is also a print of this composition, with variations, by Drevet, in which there are six angels.

This picture was painted immediately after the artist's return from Italy, for the chapel of married men, in the Jesuits' church.

Now in the Marlborough collection at Blenheim.

73. A Portrait of the Artist, admirably drawn in pen and ink, in 1630; formerly in the rich library of the Jesuits.

It is finely engraved, of the same size, by P. Pontius.

The plans for the church and chapels, and sketches for the altar and choir, and various decorations by the hand of Rubens, were also in the same library.

74. The dead body of the Saviour (in a fore-shortened position), lying on the knees of the Father, two angels, bearing the instruments of the Saviour's sufferings, stand on each side.

5 ft. 1 in. by 4 ft. 8 in.—P.

Engraved by Bolswert.

Painted for the church of the Great Carmelites at Antwerp; taken to the Louvre during the war, and restored in 1815, and is now in the hall of the Academy at Antwerp.

A picture representing the same subject was sold in the collection of M. Robyn. . . . Brussels, 1758. . 1000 *fl.* 90/.

75. Christ appearing to St. Theresa, who is on her knees interceding for the delivery of souls from purgatory; many are seen writhing in that imaginary region of misery. A slight and freely-painted picture.

6 ft. 2 in. by 4 ft. 6 in.—C.

Engraved by Bolswert.

Painted for the church of the Minor Carmelites at Antwerp; taken to the Louvre during the war, and restored in 1815. Now in the Academy at Antwerp.

76. The finished Study for the preceding, of exquisite beauty and perfection, is in the collection of M. Van Sasseghen.

2 ft. 2 in. by 1 ft. 7 in.—P.

A duplicate Sketch is in the Stafford Gallery.

77. St. Ann instructing the Virgin to read. The saint is seated by the side of a balustrade, on the terrace of a house, with one hand placed on the child's shoulder, who has a book in her hand; St. Joachim stands behind, observing them; and two angels, with a chaplet, are above.

7 ft. 4 in. by 4 ft. 6 in.—P.

Engraved by Bolswert, Caukerken, and anonymous. Vanden Enden *ex.* There is a print of St. Ann and the Virgin, engraved by Aubert, which is evidently taken from the same, with omissions and alterations.

Painted for the church of the Minor Carmelites at Antwerp; taken to the Louvre during the war, restored to the city in 1815, and now in the hall of the Academy at Antwerp.

78. The body of the Saviour, supported by the Virgin, St. John, and the Magdalen, after its descent from the cross. A small picture.

This production, which is highly commended by the author of the *Life of Rubens*, was formerly in the church of the Minor Carmelites at Antwerp.

79. The Crucifixion of the Saviour between the two Thieves. The Saviour is represented in a front view, with His head bowed on His breast; and the two malefactors are seen in a profile view; the unbelieving one is on His left.

Engraved by Bolswert.

Painted for the church of the Capuchins at Antwerp.

80. St. Peter and St. Paul. The former holds a key in each hand; and the latter has both hands placed on the hilt of a sword, the point of which rests on the ground. The figures are full length and above the size of nature.

Engraved in one plate by Eynhoudts.

These two pictures formed the doors of a little chapel in the church of the Capuchins at Antwerp.

A picture of the preceding Apostles, in similar positions, attended by an angel and a boy, is in the Munich Gallery.

81. The Virgin with the infant Saviour in her arms, appearing on a cloud to St. Francis, who is bending on one knee to take the Child.

Engraved by Soutman, and the head of the saint by Visscher.

This excellent production was painted for the church of the Capuchins, at Antwerp.

82. The Marriage of St. Catherine, in the presence of numerous saints. The composition of this magnificent altar-piece exhibits the Virgin seated on a throne, holding the infant Saviour, who is bending forward to place a ring on the finger of St. Catherine; St. Joseph stands behind the Virgin; St. Peter and St. Paul are on her right; and St. John and two infants with a lamb on her left; upon the steps, in front of the throne, are a large assemblage of saints, among whom may be distinguished St. Sebastian, St. Lawrence, St. Augustin, and St. George.

15 *ft.* by 11 *ft.*—C.

Engraved by Snyers and Eynhouedts.

Painted for and now in the church of the Augustins, at Antwerp.

Sir Joshua Reynolds, in his Tour through Flanders, observes of this picture, that he was "so overpowered with the splendour of the colouring, that he thought he had never seen such great powers exerted in art." This picture is, however, far from being wholly by the hand of Rubens.

The original Sketch for the above is in the collection of Earl Mulgrave.

25 *in.* by 18 *in.*—P.

83. The Virgin with the infant Saviour and St. Joseph. The Virgin, clothed in a scarlet vest and a blue mantle, is seated, with the Child (who is naked) standing and resting one leg on His parent's knee; he has an apple in His left

hand, and the right hand is placed on the back of his mother's hand, a cradle is placed near him ; St. Joseph is behind the Virgin reclining his head on his hand, contemplating the scene before him ; and a parrot, perched on the base of a column, is pecking a vine-branch.

5 *ft.* 2 *in.* by 6 *ft.* 1 *in.*—P. Worth 700 *gs.*

Engraved by Bolswert.

This picture was presented by the artist, in 1631, to the Academy at Antwerp, he being that year one of the directors, on which occasion (as was usual) he also gave a chair covered with red leather, on the back of which is inscribed his name and date. This curious relict is now carefully preserved in a glass case.

There is a print of the Virgin and Child of the preceding picture, omitting the rest, engraved by Lasne ; the same plate was afterwards altered, and the name of E. Quilenus *ex.* appears on the print.

84. A Cook-maid, occupied at a large table, on which is an abundance of dead game, fruit, and vegetables. The woman only was painted by Rubens ; the accessories are the work of Snyders.

Now in the hall of the Academy.

85. Christ expiring on the Cross. The countenance of the Saviour is directed upwards, and the expression denotes Him to be uttering His dying words ; the city of Jerusalem is faintly seen through the prevailing gloom.

6 *ft.* 11 *in.* by 4 *ft.* 1 *in.*—C.

Engraved by Snyers and Bolswert.

This picture was presented by Cornelius de Winter to the church of the Recollets.

Now in the Academy at Antwerp.

86. A repetition of the preceding, of a smaller size, and most admirably painted, is in the possession of M. Steenkruys, of Antwerp, who asks 400*l.* for it.

3 *ft.* 5½ *in.* by 2 *ft.* 3½ *in.*—P.

87. A third picture, with slight deviations from the preceding, is in the collection of M. Schamps.

3 *ft.* 10 *in.* by 2 *ft.* 6½ *in.*—P.

In the house of M. Moretus, a descendant of the celebrated printer of that name, are a suite of fourteen Portraits, attributed to Rubens by the connoisseurs of Antwerp, and affirmed as such by tradition; they are, however, so inferior to his usual works, that the writer thinks a detailed description of them unnecessary. Among them are—

Justus Lipsius.

Pic Mirandola, a copy from an Italian picture.

The Wife of Moretus.

25 *in.* by 20 *in.*—P.

THE FOLLOWING PICTURES FORMED THE PRINCIPAL DECORATIONS OF VARIOUS TRIUMPHAL ARCHES ERECTED AT ANTWERP, IN HONOUR OF THE ENTRY OF PRINCE FERDINAND, IN THE YEAR 1635, AFTER THE BATTLE OF NORTLINGEN, GAINED IN 1634. THE DESIGNS AND SKETCHES FOR THESE WORKS WERE MADE BY RUBENS, AND THE FINISHED PICTURES WERE PAINTED BY HIS SCHOLARS, UNDER HIS DIRECTIONS, AND, IN SOME INSTANCES, RE-TOUCHED BY HIS HAND.

88. A Portrait of Prince Ferdinand (seen in a three-quarter view), wearing a turned-up hat and feathers, a broad pendant frill with lace edge round the neck, and a scarf over the left shoulder; the right hand poises a baton on the edge of the frame, and the left hand is placed on the hip.

89. The frontispiece exhibits a grand architectural elevation, with four *termini* of Mars, Mercury, Peace, and Plenty, supporting a tympanum, on the entablature of which is represented Philip IV. presenting to Prince Ferdinand the baton, as commander-in-chief; behind the latter is a figure indicating

Fortitude and Prudence. A medallion of the king, seen in profile, surmounts the top, supported at the side by Cybele and Neptune.

Engraved by Neefs.

90. Ferdinand on horseback, conducted by Prudence, receiving the homage of Belgium, represented by a female wearing a mural crown and having a lion couching at her feet; the nymph Hygeia stands behind the latter; and two soldiers follow the prince, under whose horse's feet lie the bodies of slain enemies.

91. An allegorical composition, allusive to the prosperous voyage of the Cardinal Ferdinand of Austria. Neptune, mounted on a car drawn by sea-horses and attended by Nereides and Tritons, commanding his ministers of storms and tempests to depart. This picture is entitled *Quos Ego*.

Now in the Dresden Gallery.

92. The meeting of the Three Ferdinands, and the union of their armies, previous to the battle of Nortlingen. In the fore-ground are three allegorical figures.

This picture is now in the Vienna Gallery.

The original sketch is in the collection of Sir Abraham Hume, Bart.

93. Philip IV. of Spain, seated on his throne, investing his brother Ferdinand with the command of the army destined against Sweden and Germany.

94. The Alliance of the Archduke Maximilian with the Princess Maria of Burgundy, whose marriage-portion was the Low Countries. A composition of seven figures.

This picture is now in the possession of Mr. Noé, a dealer in pictures.

95. The Archduke Ferdinand on horseback, followed in his train by Victory, Mercy, and Religion, and received by a female, the emblem of Belgium, who is bending in submission before him, while the harpies of war are escaping from his presence.

96. The Union of the Houses of Austria and Spain, by the marriage of the Archduke Philip with Jean, Infanta of Austria. The distinguished couple stand with their hands united before Juno, who is presenting them a globe (the symbol of government), and Time, with an inverted scythe, appears to promise them a long and happy reign.

This picture is now in the possession of Mr. Noé, and the original Sketch is in the Academy at Antwerp.

97. The Apotheosis of the Infanta Isabella. The princess, descending on a cloud, is pointing to a young prince (the Infant of Spain), who is descending the steps of a temple, and turning to take leave of the king his brother. Several allegorical figures are also introduced.

98. The Archduke Ferdinand of Austria and Infant of Spain, accompanied by the King of Hungary, mounted on spirited chargers, commanding their forces in the battle of Nortlingen in 1634.

8 ft. 6 in. by 11 ft. 6 in. (about.)—C.

This picture is now in His Majesty's collection at Windsor, and was exhibited in the British Gallery in 1822. The original Sketch is in the Academy of Antwerp.

99. The triumphal entry of Ferdinand into Antwerp. The prince, mounted in a superb car, drawn by four horses, is accompanied by several soldiers bearing trophies of war. Victory flies behind him, holding a wreath over his head.

100. The Temple of Janus. The harpies of Discord are represented forcing open the gate of the temple, from whence is issuing the demon of Destruction with a sword in one hand and a flaming torch in the other; on the opposite side are three females, personifying Commerce, Piety, and the Infanta Isabella, two of them are endeavouring to close the gate of the temple. Ferdinand, in the character of Hercules is conducted by Minerva up the difficult ascent to the temple of Fame, from the pursuit of which Love and Wine are endeavouring to seduce him.

101. The Combat of Bellerophon with the Chimæra.

The original Sketch of this is in the collection of William Beckford, Esq.

Besides the preceding compositions, the arches were adorned with numerous portraits of Kings and Princes of the Houses of Spain, Austria, and Hungary. Several of these pictures are now in galleries, and are noticed in this work.

The following three Sketches were designs for portions of the preceding arches:—

102. A magnificent Car, guided by a double-faced female (Prudence), on which is a pedestal surmounted by genii, bearing a wreath and a medallion, and above them is a large trophy of military weapons, &c.: three captives are at the base of the pedestal, and several allegorical figures are suitably introduced. A number of detached sketches are also on the panel.

3 ft. 5 in. by 2 ft. 2½ in.

103. A rusticated Portico, surmounted by Hercules slaying the Hydra, while a female, personating Antwerp, gathers the golden fruit of the Hesperides; in niches above the arch are seated females representing Justice and Prosperity (or Abundance). Other emblems are also introduced.

3 ft. 5 in. by 2 ft. 2½ in.—P.

104. A similar erection, surmounted by a figure of Jason stealing the golden fleece; and a female with the emblem of commerce. Seven other allegorical figures are in the composition.

3 ft. 5 in. by 2 ft. 2½ in.—P.

The preceding three Sketches are in the Academy at Antwerp, as are also two others for the same work, done by Van Thulden, which show how nearly he approached his master, and how capable he was of conducting the work in question.

The whole of this splendid suite are engraved in a set of forty-three plates, by Van Thulden, and the portrait of Ferdinand, which forms the frontispiece, is engraved by J. Neefs. The work is entitled *Pompa Introitus Fernandi*, in folio, of 189 pages.



THE FOLLOWING PICTURES BY RUBENS ARE INSERTED IN THE CATALOGUE OF HIS EFFECTS TAKEN AFTER HIS DECEASE, IN 1640, AND SOLD BY PRIVATE HAND IN DETAIL. THE DESCRIPTIONS ARE IN GENERAL TOO BRIEF TO IDENTIFY THEM WITH CORRECTNESS.

LOT

81 Cupids fighting. A subject said to be taken from Philostratus.

There is a print in which a cupid and a satyr are wrestling; two cupids are looking on; and two others are in the opposite side, one of them blowing a trumpet, the other holding wreaths to reward the victor.

Engraved, anonymous.

82 Shepherds and Shepherdesses travelling.

83 Nymphs and Satyrs.

84 The Holy Family, with St. George and other Saints, in a landscape.

This picture the artist's widow presented to the church of St. Jacques, to adorn the chapel of the tomb of her husband.

Catalogue of the Artist's Effects continued.

85 Andromeda chained to a rock ; the figures are of the size of life.

Now in the Marlborough collection.

86 The Magdalen ; the size of life.

87 Bathsheba at a fountain.

88 Three Nymphs with Satyrs.

89 A Man and a Woman, accompanied by Satyrs ; an unfinished picture, painted on panel.

90 A troop of Banditti pillaging Peasants.

91 Bacchus, with a goblet in his hand.

92 The Three Graces.

Sold privately to an agent from the King of England.

93 Saint Cecilia.

94 A Shepherd and Shepherdess.

95 A Portrait of Philip, Duke of Burgundy.

96 A Ditto of Charles the Bold, Duke of Burgundy.

97 A Ditto of Lord Arundel.

98 A Ditto of the Marquis Spinola.

99 Susanna and the Elders ; painted on panel.

100 A Portrait of Doctor Maierna.

101 A Ditto of a Prince Cardinal.

102 A Ditto of a young Female, with flowers in her hand and a black bonnet on her head.

103 A dance of Italian Peasants.

104 A Tournament in a Landscape.

Now in the Louvre.

105 An Italian Landscape, with the ruins of a temple ; painted on canvas glued on panel.

106 A Landscape ; canvas on panel.

107 A Portrait of Charles the Bold.

108 A woody Landscape, represented under the effect of day-break, with huntsmen and dogs passing through it.

Engraved by Bolswert.

109 A Portrait of Lionardo da Vinci.

110 A Ditto of a French Lady.

Catalogue of the Artist's Effects continued.

- 111 A Landscape; painted on canvas glued on panel.
- 112 A Ditto with a flock of sheep.
- 113 A Portrait of the Cardinal Infanta of Spain.
- 114 A Ditto of the Empress of——
- 115 A Ditto of the Queen of Spain.
- 116 A Ditto of the King of Spain.
- 117 A Ditto of the Duke de Neubourg.
- 118 Mercury lulling Argus with the sounds of a pipe; on panel.
- 119 A Sacrifice; done after Elshiemer.
- 120 A Portrait of the Queen, consort of Louis XIII.
- 121 Angelica and Erminia.
- 122 A Portrait of a young Lady, with her hands crossed in front.

This picture has since acquired great celebrity, and is known by the appellation of "*Le Chapeau de Paille*." Imported by the writer.

Now in the collection of the Right Honourable Robert Peel.

(*See Description in this Work.*)

- 123 A Portrait of Philip IV. of Spain.
- 124 A Portrait of an English Lady.
- 125 An old Woman and a Boy; a candle-light piece.
- 126 A Portrait of a Lady.
- 127 A Ditto of the Duke of Buckingham.
- 128 A Portrait of an old Man.
- 129 A Warrior, clad in armour, and wearing a red scarf.
- 130 A Portrait of a Lady with a hat.
- 131 A Landscape, with an extensive forest, in which is introduced the subject of Atalanta and Meleager pursuing the boar.
- 132. A View of the Escorial and the surrounding country.
- 133 A Landscape.
- 134 A Ditto.
- 135 A large Landscape, enlivened with a variety of figures.
- 136 A Ditto, represented under a cloudy sky and the effect of rain.



Catalogue of the Artist's Effects continued.

- 137 A grand mountainous View, with a devastating deluge rushing through the country. This subject alludes to the story of Baucis and Philemon, who are seen on the declivity of a hill in the right, under the protection of Jupiter and Mercury.
- 138 Christ discovering Himself to His Disciples at Emmaus.
- 139 Romulus and Remus; a Sketch.
Afterwards in the collection of M. Danoot, and mentioned by Sir Joshua Reynolds in his Tour.
- 140 A Portrait of a Gentleman, in a Turkish dress.
- 141 Roman Charity.
- 142 Peasants fighting; done from a drawing by old Breughel.
Engraved by Vosterman.
- 143 Bacchus, Venus, and Ceres, disposed round a fire.
- 144 Christ upon the Cross.
- 145 A Portrait of a young Lady, habited in the German costume, and holding a little dog in her arms.
- 146 A Portrait of the Archduke Maximilian.
- 147 A drunken Bacchus.
- 148 }
149 } Two Portraits of the King of Tunis, after Antonio Moro.
- 150 A large Landscape; painted on canvas glued on panel.
- 151 }
152 } Portraits of the Archduke Albert and Isabella.
- 153 A Man and Woman, with a quantity of dead game; the latter is introduced by De Vos.
- 154 A Stag Hunt.
- 155 St. George on horseback. Engraved by Pannecle.
- 156 Victory crowning a Warrior. *Munich.*
- 157 Hercules.
- 158 St. Peter and St. Paul.
- 159 The Maid of Orleans.
- 160 The four Penitents.
- 161 Susanna and the Elders
- 162 Ditto Ditto.

Catalogue of the Artist's Effects continued.

- 163 Atalanta and Meleager ; a hunting subject.
- 164 Three Nymphs with a Cornucopia.
- 165 The Adoration of the Magi.
- 166 A Portrait of Marie de Medicis.
- 167 A Portrait of the Queen, consort of Louis XIII.
- 168 Pythagoras, with a great abundance of fruit. The latter is the work of Snyders.
This is probably the picture noticed in this Catalogue as Numa Pompilius, with other figures.
- 169 The Interior of a Stable and Cow-house, with the subject of the Prodigal Son.
Engraved by Bolswert.
Now in the collection of William Wilkins, Esq.—*See description in this Work.*
- 170 A drunken Silenus, accompanied by nymphs, satyrs, and boys.
This is probably the picture now in the collection of the Right Honourable Robert Peel.—*See description.*
- 171 A Landscape ; painted on panel.
- 172 A Ditto.
- 173 A Ditto, representing moonlight.
- 174 A Satyr and a Nymph ; the former is seen in a front view, carrying a basket of grapes and other fruit before him, and the latter is by his side, with one arm round his neck and the other raised to take some of the fruit.
Engraved by Alexander Voet.
- 175 The Death of Dido.
- 248 The Marriage of St. Catherine, in the presence of numerous saints ; a sketch for the picture in the church of St. Augustin.—*See p. 24.*
- 249 The Virgin, encompassed by a wreath of flowers. The latter are by another hand.
- 269 Diana and Nymphs hunting. The figures by Rubens, and the landscape by Breughel.

Catalogue of the Artist's Effects continued.

- 294 A Landscape, with cattle and figures. The landscape is by another hand.
- 295 A Peasant's Cottage, with figures. The latter only are by Rubens.
- 296 A Peasant with Cattle.
- 297 A Landscape, in which are introduced a couple courting; the man has a bagpipe attached to his girdle. The figures only are by Rubens.
This subject is engraved by Avril, Boel, and in mezzotinto by Smith.
- 298 A Landscape, with a woman on a hill.
- 299 A Peasant feeding his Dog. The figure only by Rubens.
- 300 A Landscape.
- 301 A Ditto.
- 315 A Triumphant Procession of Julius Caesar, painted from the designs of Andrea Mantegna; done on three pieces of canvas glued on panel.
This beautiful production is now in the collection of Samuel Rogers, Esq.—*See description.*
- 316 Six large unfinished Pictures, containing various Studies of sieges of towns, battles, and triumphs of Henry IV.; designs for a second series of pictures for Queen Marie de Medicis.
- 317 A great number of Sketches and unfinished Pictures of Heads, both on canvas and panel, done by Rubens and Van Dyck.
- 318 A large quantity of Drawings and Sketches; studies for many of the distinguished pictures by Rubens.
- 319 A great number of Copies done by Rubens, after pictures by celebrated masters.

The author of *The Life of Rubens* observes that, although the number of pictures inscribed in the preceding catalogue may appear very considerable, that there were also a great many which the painter's widow had previously selected from the collection, some of

them for her own pleasure, and others which, with a becoming delicacy of mind, she considered improper compositions, on account of their display of nudity. Amongst the latter were Diana and her nymphs at the bath (the figures half the size of nature); and a picture of the Three Graces. The former painting was afterwards purchased by the Duke of Richelieu for 3000 *l.*; its size is stated to be 4 *ft.* high by 6 *ft.* wide. The same writer speaks of this picture in terms of the highest commendation.

A second picture of the Three Graces is also mentioned, the figures being of the size of life: this is stated to have been subsequently sold to the King of England.

A note at the conclusion of the catalogue states, that the total amount of the sale of Rubens's collection of pictures was 280,000 *l.*, about 25,000*l.*

105. St. Bavon distributing Alms to the Poor. The saint (represented as standing at the side of a flight of steps) is attended by two servants with bowls of money; before him are two females (one of whom has two infants in her arms), kneeling upon some steps, supplicating for relief, and behind them is a mendicant, reaching over their heads for the same purpose; on the opposite side of the picture are three ladies looking on. In the second distance the same saint, followed by a page and another person, is seen ascending a flight of steps to the entrance of a church, at the door of which are two bishops and several monks attending his arrival. This once superb picture has been so infamously injured by cleaning, that its beauties are irreparably lost.

16 *ft.* by 9 *ft.* (*about.*)

Engraved by F. Pilsen.

Sir Joshua Reynolds, in his Tour through Flanders, highly commends this picture.

Now in the cathedral of St. Bavon, at Ghent.

106. A very capital finished Study, representing the same subject, but of a more extended composition, is in the collection of the Rev. H. Carr.—*See description.*

107. The Martyrdom of St. Lieven. The saint, who appears to have been waylaid on a journey by a company of armed men, is on his knees in front, surrounded by three assassins, one of whom has pulled out his tongue, which he holds with pincers to a dog; a second is pulling his beard; and a third has the knife of execution between his lips. The rest of the party, with their horses, are thrown into confusion by the appearance of two angels, who are descending, armed with thunder and lightning, to avenge the martyred saint; two other angels, bearing a chaplet and a palm, hover over his head. In conveying the representation of this painful event, the artist has doubtless rather consulted the taste of his employer than his own sound judgment, and has most injudiciously exercised his ingenuity to render it ghastly and horrible. The action and expression of the figures are also in unison with this appalling sentiment—they are violent and *outré*; the handling is remarkably broad and free, and the colour rich and glowing.

14 ft. 8 in. by 11 ft. 3 in.—C.

Engraved by Caukerken, 1657.

Painted for the Jesuits' church at Ghent, and now in the Musée at Brussels.

108. Christ descending in wrath, armed with thunder to destroy the world, restrained by the Virgin, who is kneeling on a cloud, showing Him her breast; beneath them is St. Francis, raising one hand in supplication towards the Saviour, and with the other throwing the skirt of the mantle of his Order over a globe.

13 ft. by 9 ft. 6 in.—C.

Engraved by Panderen.

This absurd allegory was painted (no doubt to gratify some religious enthusiast) for the church of the Recollets at Ghent, and is now in the Musée at Brussels.

109. The Magdalen expiring in the arms of an angel

another angel stands by her side, holding her hand. They are represented near a hovel in a desert.

Engraved by Baillu.

Painted for the church of the Recollets at Ghent.

110. St. Francis d'Assise receiving the Stigmata. The saint, habited in the dress of his Order, is kneeling on a bank at the entrance to his cell, his arms extended, and his countenance directed to the apparition of the Saviour upon a cross in the heavens, the dazzling brightness from which has overpowered another monk, who has fallen backward, and is holding his hand to shade his eyes.

Engraved by Vosterman.

Painted for the church of the Recollets at Ghent; now in the Academy of that city.

There is a print of the preceding subject, in which the saint is seen in a front view, and the second figure is on the farther side of the bank on which the former kneels, engraved by Pilsens.

A Drawing of the preceding picture, commenced by a scholar and perfected by Rubens for the engraver (in chalks), is in the Musée at Paris.

$20\frac{2}{3}$ in. by 14 in.

111. Purgatory. The Virgin is represented interceding with the Holy Trinity for the deliverance of souls from purgatory; in the lower part of the picture are angels raising unhappy beings from this imaginary limbo.

112. The Martyrdom of the Maccabees.

This and the preceding picture were painted for the cathedral church at Tournay. Michel, in his *Life of Rubens*, observes, that both these altar-pieces are destroyed, they having undergone two ordeals by ignorant picture cleaners, and lastly repainted: thereby making bad worse.

113. The Adoration of the Magi. The composition of this splendid altar-piece is formed of about twenty-four figures. The Virgin stands near the centre, in the left, with St. Joseph behind her; she is seen in nearly a profile view, holding the infant Saviour erect on a crib, while He receives the homage of one of the wise men, who is kneeling and embracing His feet; the Infant at the same time places His hand on the worshipper's bald head; the offering, consisting of a cup of gold, is on the crib. An Eastern king, wearing a turban and a gorgeous robe (the train of which is held by a page), stands in front, and two youths, one of whom carries a gift of money, are on his left; behind these are an Ethiopian king (standing in a front view), attended by a negro slave bearing a casket, and a mulatto boy with an incense pot; beyond these are a number of persons pressing forward towards the Infant. On the opposite side, and in front, is a dog, only part of which is seen; and in a remote part of the stable are an ox and an ass feeding at a manger.

Engraved by L. Vosterman.

This capital picture was painted for the church of the Capuchins at Tournay, and during the siege of that city was severely injured by a cannon ball.

A highly-finished Drawing of the preceding, done in India ink, tinted with bistre, terminated with the pen, and heightened with white, is now in the Musée at Paris. It is the work of a scholar, but perfected by Rubens for the engraver.

22 *in.* by 28 $\frac{3}{4}$ *in.*

114. St. Joseph presenting the infant Saviour to the Deity. This picture is highly commended by the same writer for grandeur of character and beauty of execution. The infant Jesus is particularly noticed for striking expression, and for the freshness of the carnations.

This picture was painted for the Hermitage near Namur, and was the gift, together with the building, of the Archduke Albert and Isabella.

115. The Martyrdom of St. Catherine. The subject is represented as passing on the summit of a flight of steps, in front of a heathen temple; and the saint, with her hands bound, is kneeling preparatory to her execution. She is attended by four females and a priest; the latter, standing on the steps in front, is apparently urging her to recant and worship an image, to which he points his left hand; at the same time, two of the women are binding up her long hair, and the two others are addressing the executioner, who stands on the farther side of the saint, with his back to the spectator. A company of angels are seen descending, bearing the rewards of martyrdom. A sacrificial ram, a censor, and the Roman fasces, lie on the ground in front.

Engraved by W. Leeuw; and again by G. Huberti *ex*.

Painted for the church of St. Catherine at Lille.

116. The Descent from the Cross. In the composition of this picture, St. John is represented standing with one foot on a ladder, receiving the body of the Saviour in his arms, which is lowered by three men, who are above; two women are at the foot of the cross, ready to assist.

Engraved by Meyssens.

Painted for the church of the Capuchins at Lille.

117. The Adoration of the Shepherds. This picture is composed of eleven figures; the infant Saviour is represented recumbent in a manger on the right, with the Virgin standing by His side, uncovering the face of the sleeping Babe to the view of the worshipping shepherds, among whom are a man and a woman kneeling; behind them are a woman, with a basket on her head, another pouring out milk from a can, and two shepherds, one having a poultry basket under his arm. These figures are brilliantly illumined by a light, supposed to emanate from the Divine Infant. Close to the left side are a man and

a woman approaching, the former bears a lighted candle; an ox and an ass are in front of the manger.

Engraved by Bolswert.

Painted for the church of the Capuchins at Lille.

118. St. Francis receiving the infant Saviour in his arms from the Virgin.

This is either a duplicate picture or an error in the entry, as the same subject occurs on page 24, the churches having the same appellation: this at Lille and the other at Antwerp. No picture of the kind is in either at the present day.

119. The Adoration of the Magi. The Virgin, with the infant Saviour in her lap, is seated on the right, and St. Joseph stands behind her, leaning on a stick, and observing with emotion one of the magi, who is on his knees, presenting the Child a bowl of money; behind the latter stands a Moorish king with a gold vase in his hand (his head is turned from the spectator), the train of his splendid robe is supported by a negro boy: near these is one with an incense pot, and another extending his arms towards the holy persons; nine figures, chiefly soldiers, are beyond the two latter magi. The place exhibits the exterior of a stable, with the broken shaft of a column lying in front.

9 ft. 6 in. by 7 ft. 6 in.—C.

Engraved by Ryckman.

This capital production formerly adorned the church of Berg-Saint-Vinox, from whence it was sold to defray the expenses of repairs, and was purchased by M. Randon de Boisset, in 1766, for the sum of 60,000 *frs.*, 2400*l.*—a most extraordinary price for that period; but as this statement is made by Le Brun, in a catalogue of 1791, when the picture was put up for sale, some doubt of its correctness may justly be entertained.

Collection of M. Randon de Boisset 1777.	10,000 <i>fs.</i>	400 <i>l.</i>
(bought in.)		
————— Le Brun 1791.	9,500 <i>fs.</i>	380 <i>l.</i>
————— M. Robit 1801.	7,950 <i>fs.</i>	320 <i>l.</i>

120. A Sketch for the preceding picture, with slight variations and omissions.

14 *in.* by 18 *in.*—P.

Collection of M. Le Brun . . . 1791. . . 800 *fs.* 32*l.*

121. St. Roch interceding with the Saviour for a cessation of the Plague. The saint is represented bending on one knee upon the top of a large arch, turning his face towards the Saviour, who, in answer to his prayer, has descended upon a cloud of glory, and is pointing to an inscription on a tablet, (*Eris pesti patronus*), held by an angel, who stands behind the saint. The lower part of the picture, and in front of the arch, is occupied by groups of the afflicted, who are looking upwards for succour.

12 *ft.* 6 *in.* by 8 *ft.* 6 *in.* (*about.*)—P. (*arched top.*)

Engraved by Paul Pontius and Audran.

And also in the Musée Français.

Worth 3000 *gs.*

This splendid altar-piece merits the highest commendation for its several beauties in expression, colour, and chiaro-scuro. It is stated by Michel to be the result of eight days' labour, at the usual charge of 800 *fl.*, 72*l.*, which the deputies of the *confrérie* of St. Roch paid the artist shortly after, without an attempt at diminution, which so pleased the liberal painter that he presented their church with three small pictures; namely,—

122. Christ on the Cross.

123. An Angel healing St. Roch of the Plague.

124. St. Roch in Prison.

This grand picture attracted the admiration of the French, who transferred it to the Louvre. It was restored in 1815, and replaced in the church of St. Roch, at Alost.

125. *The Last Supper.* In the interior of a lofty hall are assembled the Saviour with His twelve disciples; the former (seen in a front view), seated on the farther side of a large table, with the bread in one hand and the cup of wine standing before Him, raising His eyes upwards, appears to be in the act of blessing these elements; St. John is seated on His right and St. Peter on the left, and the rest of the disciples are disposed round the table. The subject is illumined by two candles, placed on pedestals at the side, between which is an open book.

Engraved by B. Bolswert.

The history of this large altar-piece explains clearly the means which Rubens pursued to produce the numerous pictures, for churches and other public buildings, which are ascribed to his pencil. The deacons of the cathedral church of St. Rombout, desirous of an altar-piece to decorate their church, bespoke one of the artist, of the above subject; and, for the convenience of the painter, they offered him the use of a large room adjoining the church to work in. Rubens, as usual, having made a finished sketch, sent his pupil, Justice Van Egmont, to commence and proceed with the picture as far as he was able. This excellent scholar had nearly completed the dead colouring, when their reverences intimated to him that they had agreed for the picture to be painted by the master and not by his scholar. They accordingly ordered him to desist, and wrote to Rubens to express their displeasure, who, in reply, assured them that he constantly employed his pupils to commence his pictures, and that he afterwards corrected and finished them himself, adding a request that his pupil might be allowed to continue the work, and that he would, on his first visit to his country seat at Steen, call and perfect the picture to their entire satisfaction.

This large altar-piece has disappeared, and all the endeavours of the writer to ascertain where it now is have been unsuccessful.

126. *The Adoration of the Magi.* The subject is composed of about twenty figures, and represents the Virgin, clothed in a light blue robe and a dark blue mantle, standing on the right,

holding forward the infant Saviour on a pillow to one of the worshippers, who is on his knees offering a bowl of money, which the Virgin guides the Infant's hand to take; he is attired in a splendid mantle of yellow silk, embroidered in gold, and an ermine cape; at his side, but nearer the front, stands another, clad in an ample robe of a scarlet colour, who holds an incense vase in his hands; behind them are two pages bearing their train; on the right of the one kneeling stands a Moorish king with a casket in his hands; beyond this group are a man in armour and a negro, looking anxiously at the Babe; and behind these are eleven other persons, two of whom, descending some steps, bear torches. St. Joseph stands behind the Virgin.

12 *ft.* by 10 *ft.*—C.

Engraved by L. Vosterman, 1620, and again by Nolpe.

This splendid picture may be considered the *chef-d'œuvre* of the many representing the same subject which have proceeded from the painter's studio; an opinion entertained by the artist himself, who was accustomed to refer those who complimented him on the excellence of his works to the church of St. John, at Malines. In addition to the usual beauty of colour, it exhibits more elaborate finishing than is usual in his larger works.

The interiors of the covers of the above picture were decorated with the following subjects, in allusion to the church being dedicated to St. John:—

St. John the Evangelist being plunged into a cauldron of boiling oil. The composition consists of four figures, and two angels descending with the palm of martyrdom.

The Decollation of John the Baptist. The body of the saint, seen in a fore-shortened position, lies on the foreground, and the executioner is putting the head on a charger, held by Herodias and her daughter.

These are indifferently etched by Spruyt. There is also a small print, of an oval form, of the decollation of St. John, by P. de Jode.

The outside of the covers exhibits:—

John baptizing the Saviour. The Baptist stands on a bank,

pouring water from a shell on the head of the Saviour, who stands in the stream.

St. John the Evangelist in the Island of Patmos. He is clothed in a pink vest and scarlet mantle, and is seated on a bank, with a pen and an open book in his hands; his attention is directed upwards, where a dragon with seven heads appears in the heavens, and an eagle is above his head.

12 ft. by 3 ft. 9 in.—P.

Three small pictures were placed above the altar table, these represented:—

127. The Adoration of the Shepherds.

128. The Crucifixion of the Saviour.

129. The Resurrection.

These three have disappeared from the church.

The whole of the preceding eight pictures (several of which are finished with unusual care and neatness), were painted in eighteen days, for the sum of 1800 *fl.*, 1624, according to a receipt in Rubens's own hand, dated 1624, preserved in the records of the church; a *fac-simile* of which is inserted in this work.

The above pictures (with the exception of the three last) are now in the church for which they were painted.

The original Sketch for the Adoration of the Magi is now in the collection of the Marquess of Bute, at Luton.

20 in. by 14½ in.—P.

An excellent Drawing, in black and red chalks, washed in India ink, heightened with white, the work of a scholar, finished by Rubens for the engraver, is in the Musée at Paris.

22¼ in. by 16¼ in.

130. The Miraculous Draught of Fishes. The view exhibits a wide expanse of sea: close to the beach (in front) are two boats, and in the one nearest the spectator stands the Saviour, clothed in a scarlet mantle, addressing Simon Peter, who, deeply affected by the miracle, is bending before Him, and apparently exclaiming, "Depart from me, for I am a sinful man, O Lord;" two other men are in the boat, one of whom holds the nets, and the other is turned round, apparently calling

to his companions in the second boat to come and help them ; one of the fishermen, wearing a red jacket and gray hose, stands on the margin of the sea ; and two others are in the water exerting their united efforts to pull the laden nets to shore.

12 *ft.* by 10 *ft.*—P. (*about.*)

It is finely engraved, in three plates, by Bolswert.

This excellent altar-piece is remarkable for the luminous daylight effect which pervades it, and the force and bold relief of the figures.

On the interior of the covers of the above are painted :—

St. Peter finding the tribute-money in a fish. This picture is composed of five men and a woman ; among them is the saint, holding the fish in one hand and in the other the money, which the whole of them are examining with emotions of surprise.

Engraved, anonymous.

Tobit and the Angel. The latter holds a staff in his left hand, and is pointing with the right to the fish which the youth has in his hands, and apparently directing him what to do.

On the exterior of the covers are painted :—

St. Peter, with the keys in his hand ; and

St. Andrew leaning on a cross, holding a fish in his left hand.

The Louvre possessed the above pictures until 1815, when they were restored to the church.

Three small pictures formerly adorned the altar, namely :—

131. Christ walking on the Sea.

132. Jonas cast into the Sea.

Engraved by Tassaert.

133. Christ on the Cross.

The three last have long since disappeared.

The preceding eight pictures were painted to adorn the chapel of the Fishmongers' Company, in the church of Notre Dame, at Malines, and were done by the artist at his château of Steen, near Malines, in the short space of ten days, at his usual charge of 100 *fl.* *per diem*, according to the receipt deposited in the archives

of the Company. This statement can only be rendered credible by supposing that the artist's scholars had forwarded them to his hand.

134. The Marriage of St. Catherine. The Virgin is represented placing a ring on the finger of St. Catherine, who is prostrate at her feet; St. Agnes, St. Christina, St. Margaret, and other female saints, are in the composition; and a company of angels are descending, bearing crowns and palms in their hands.

9 ft. by 4 ft. (*about.*)

Engraved by P. de Jode.

This picture was sold by the masters of the Order of St. Augustines, at Malines, in 1766, to the Chevalier Verhulst, for the sum of 9500 *fl.*, about 855*l.*; it having been bought in at a previous sale for 12,100 *fl.* In the sale of the Chevalier's collection it was sold for 12,705 *fl.*, 1143*l.*

Now in the possession of the Duke of Rutland, at Belvoir Castle.

A Drawing, the study for the preceding, was sold in the collection of R. D. Boisset, 1776. 481 *fr.* 19*l.*

135. The Martyrdom of St. George. The martyr is represented on his knees, his bosom bared to the executioner, and his countenance, which is seen in profile, directed upwards.

Engraved by Panniels.

6 ft. 6 in. by 5 ft.—P. (*about.*)

Although the artist employed but a few days in painting this picture, its merit for composition, expression, and colour, entitle it to a place among his best productions.

In the account-book of the brotherhood of the church of St. Gommaire, at Liere, is a memorandum, that only 75 *fl.* were charged for the above picture; with which the Order were so well satisfied, that they gave a good supper on the occasion.

The distinguished amateur, the Chevalier Verhulst, desirous of possessing this picture, agreed with the chief of the Order for its purchase, in 1768, for the sum of 500 *fl.*, but the burgomaster of the city interposed, and prevented it.

On the covers of the above were painted :—
 St. George, with the vanquished dragon under his feet ; and
 St. Agnes, with a palm branch in her hand and a lamb by
 her side.

6 *ft.* 6 *in.* by 2 *ft.* 4 *in.*—P. (*about.*)

There is an etching of this Saint, with a lamb, by Panneels, and an engraving by Voet.

These latter pictures were in the collection of Edward Gray, Esq.

136. The Virgin, with the infant Saviour in her arms, accompanied by two angels, appearing, on a cloud, to St. Francis d'Assise.

Engraved by Lasne.

Upon the doors of the above picture were painted :—

St. Francis receiving the stigmata ; a single figure, looking upwards at a winged figure on a cross.

Engraved by Galle.

St. Clara. This is highly recommended by Michel for its grace, and is every way superior to the other pictures ; the centre one was probably a duplicate, or perhaps a copy. The same subject occurs twice before in this Catalogue.

Painted for the Church of St. Gommaire, at Liere.

The sale of the above pictures was prevented by the chapter of the college ; and the priests, after having sold them for 4000 *fl.* to four picture dealers from Brussels (in 1727), were compelled to pay all expenses and secure them to the church.

Now in the Musée at Brussels.

There is a print of St. Clara engraved, anonymous.

137. A Drawing of the first picture, done in bistre, for the engraver to work from.

12 *in.* by 8 *in.*

In the collection of Sir Thomas Lawrence, P.R.A.

138. The Descent from the Cross. The figures in this composition, being too large for the panel on which they are painted, have the appearance of being crowded together, and

although the colour is very brilliant, the general effect is far from agreeable.

Engraved by Lauwers.

Painted for the church of the Capuchins at Liere.

139. The Entombment. This composition represents the body of the Saviour placed in a recumbent position on a stone, the forepart supported by the Virgin, whose sorrowful countenance is directed upwards ; St. Francis, with his hands clasped, stands on one side of her, and two angels on the other ; one of the latter has a spear in his hand, the other is removing the linen and pointing to the wound in the Saviour's side ; the affectionate Magdalen is prostrate at the feet of her Lord, weeping over the instruments of his sufferings. St. John and two of the Mariés are behind the Virgin.

12 *ft.* 11 *in.* by 10 *ft.* 7 *in.*—C.

Engraved by Bolswert and P. Pontius.

This picture was presented by the Duc d'Arenberg to the church of the Capuchins at Brussels, in 1616. It was among the rich spoils which adorned the Louvre until 1815, when it was restored, and is now in the Musée at Brussels.

The distinguished beauties which this piece once possessed have been sadly blighted by the injudicious cleanings that it has undergone.

A beautiful Drawing in chalks, tinted in colour, a study for the preceding picture, is in the Musée at Paris.

18 $\frac{5}{8}$ *in.* by 14 $\frac{3}{4}$ *in.*

140. The Adoration of the Magi. In the arrangement of this picture the Virgin stands on the left, habited in a red vest with white sleeves, a light scarf, and a blue mantle ; she is holding the infant Saviour in a recumbent position on a pillow ; two of the wise men are on their knees ; the nearest to the spectator holds his body upright, and is dressed in a scarlet robe, with an ermine cape and border ; the other is bowing in adoration, and presenting a bowl full of gold to the child ; a Moorish king, with a casket in his hands, stands on the farther side of the

group; an armed soldier and three other men are entering at a door behind the Moorish king. The composition is formed of ten figures; the gorgeous colour of Paul Veronese was evidently in the artist's view when he painted this glorious picture.

8 *ft.* 6 *in.* by 6 *ft.* 8 *in.*—C.

Engraved by Bolswert and Panneels in 1630, and also anonymous.

This picture was the gift of the Archduchess Isabella, about the year 1612, to the church of the Annunciation at Brussels.

Valued by the Experts du Musée, in 1816, at 150,000 *fr.*, 6000*l.*
Now in the Musée at Paris.

141. The Assumption of the Virgin. The composition of this picture is distinguished from others of the same subject by the introduction of the Saviour, who is seen above the head of the Virgin, descending with open arms to receive her into glory; and among the host of angels who attend the Virgin, is one approaching to place a chaplet on her head. The twelve apostles surround the tomb below, and the three Mariés are on the farther side of it.

13 *ft.* 6 *in.* by 10 *ft.*—C. (*about.*)

Engraved by Pontius, and in reverse by C. Jegher, and again by Masson.

This altar-piece was the gift of the Archduke and Duchess (Albert and Isabella) to the Notre Dame de la Chapelle, Brussels, in the year 1614. A picture, corresponding with the preceding description, is now in the public gallery at Augsburg, and another at Munich.

142. The Apparition of the Saviour to St. Theresa, in her cell; two angels are behind the saint, one of which has a flaming arrow in his hand.

Engraved by Bolswert.

There is also a print of this subject, by Deroy, in which the angel is piercing the heart of the saint with an arrow.

This picture was the gift of the Duc de Bournonville, and his wife the Princess d'Arenberg, to decorate an altar (constructed at their expense) in the church of the Barefooted Carmelites at Brussels.

The preceding picture was sold in the collection of Mr. Delahante, in 1814, for 290 *gs.*

143. Saint Ignatius Loyola, habited in a splendid cope, standing before an altar, with his hand placed on a book.

Engraved by Bolswert.

144. Saint Francis Xavier, clad in a white surplice, standing at an altar, on which is a crucifix; his hands are crossed on his breast. The figures are full length, and above the size of nature.

Engraved by Bolswert; they are also engraved by Marinus, and repeated in small, anonymous.

These formerly decorated the Jesuits' church at Brussels.

145. Christ's charge to Peter. The Saviour, in the presence of three of His disciples, is represented delivering the keys to St. Peter, to whom He appears to be addressing the charge, "Feed my sheep," in allusion to which are introduced two of those animals (the heads only are seen) near the Saviour. The figures are what is termed half-lengths of the size of life.

4 *ft.* 7 *in.* by 3 *ft.*—P.

Engraved by Kraaft, Van Eisen, and Winstanley. The last engraved his print from a picture then in the possession of the Earl of Derby, at Knowsley.

The above picture was painted to adorn the chapel of the tomb of M. d'Amant, a viscount and chancellor of Brabant, and merits the highest commendation for the dignity which characterises the figures, and the divine expression of the Saviour. The drawing of the figures, and the casting of the draperies, are models of excellence. It is painted in a smooth and highly-finished manner. Several writers concur in expressing regret, that this fine work of art has been robbed of its pristine beauty by injudicious cleaning. It was probably owing to this, that Sir Joshua Reynolds speaks slightly of it in his *Tour through Flanders*. It was imported to England some years back, by an eminent dealer, and passed through several hands, at the price of 3500*l.*; the last possessor, Mr. Champion, is said to have paid the liberal sum of 5000*l.* for it:

and after remaining on sale for many months, it was ultimately disposed of by Mr. Pinny, in 1824, for 2500 *gs.*, and was bought by an agent for the present possessor, the Prince of Orange.

146. Christ delivering the keys to Peter, in the presence of four other Disciples. The composition of this picture differs very materially from the preceding; the Saviour is here represented with His left hand raised above His head, and Peter, while receiving the keys, looks up in his Master's face. The position of the figures is also reversed.

6 *ft.* 11 *in.* by 5 *ft.* 3 *in.*—C.

Engraved by P. de Jode.

This picture was painted for the chapel of the tomb of John Breughel and his family, in the Chartreux at Brussels, from whence it was sold in 1765, to defray the expenses of repairing the church, to M. Braamecamp, for 5000 *fl.*, 450*l.*; at the sale of his splendid collection, at Amsterdam, in 1771, it sold for . 4000 *fl.* . 360*l.*

Deschamps, in noticing the above work, observes, "*il est louré de couleur, et paraît fatigué et peiné;*" the writer regrets to say, that this is the fact, and has probably been occasioned by injudicious cleaning and bad restoration. There can be little doubt but this picture would greatly improve in skilful hands.

Now in the collection of M. Van Lankeren, at Antwerp.

147. The Martyrdom of St. Thomas the Apostle. The venerable saint is represented embracing a cross with one arm, while the other is extended upward; from whence are seen descending a company of angels bearing the emblems of immortal life. The saint is surrounded by seven of his malicious persecutors; one of them is stabbing him with a spear, a second holds a dagger to his neck; and the rest have large stones in their hands to cast at him. In the background is a handsome heathen temple, near which is placed an idol upon the summit of a spiral column. Painted in the artist's broad and sketchy manner.

13 *ft.* by 10 *ft.* (*about.*)—C.

Engraved by Neefs.

148. The Assumption of the Virgin. The difference of this composition from others of the same subject are, that the ascending Virgin kneels upon a cloud, and is looking upwards, with her arms extended; her clothing consists of a white robe and a purple mantle; seven angels attend her, and two cherubim are at her feet. In the lower part of the picture are the twelve apostles and two females; two of the former, St. Peter and St. John, and one of the latter, are kneeling in front of the tomb.

15 *ft.* 10 *in.* by 11 *ft.*—C. (*arched.*)

Engraved by Witdouw.

This picture is painted in a free and hasty manner, possessing the usual richness of colour: but the principal figure is sadly deficient in grace and dignity of character.

Painted for the church of the Chartreux at Brussels.

Now in the Lichtenstein Gallery at Vienna.

149. A free Sketch, a study for the preceding picture.

22 *in.* by 16½ *in.*—P.

In the collection of Peter Ranier, Esq.

150. The Martyrdom of St. Lawrence. This affecting subject is composed of thirteen figures and an angel, who is seen descending with the palm and crown, the reward of martyrdom.

Engraved by Vosterman.

The disastrous bombardment of Brussels in 1695, by the French army under the command of the Duc de Villeroy, was so destructive to the city that, in less than forty-eight hours, six thousand houses and fourteen churches were ruined; with these many fine pictures by Rubens, Van Dyke, and other painters, were either seriously injured or destroyed. In the general devastation was included the parish church of the Chartreux of Notre Dame de la Chapelle, for which the two preceding pictures were painted: and in order to defray part of the expenses of its repairs, the curates and masters of the church were induced to sell them to the Elector Palatine, for the sum of 4000 *crowns*.

Now in the Munich Gallery.

151. Job, in the extremity of his sufferings, seated upon a dung heap, teased by the importunity of his wife, and tormented by demons.

Engraved by Vosterman.

This picture was destroyed in the church of St. Nicholas, by the bombardment before noticed.

152. A finished Study for the above subject.

In the Munich Gallery.

153. A fine Drawing, in black chalks heightened with white, done by a scholar, and perfected by the master for the engraver.

16 *in.* by 11 $\frac{3}{4}$ *in.*

In the Musée at Paris.

154. The Adoration of the Magi. This superb altar-piece exhibits a splendid display of colour, skilful grouping, and the most masterly freedom of handling. The composition consists of twenty figures; near the centre stands the Virgin, seen in a front view, holding the infant Saviour erect on a crib, with a pillow under His feet; while one of the sages, clothed in a gorgeous yellow robe, is bowing before Him and embracing His foot; a second of the number, wearing a scarlet mantle, stands on the farther side; and on his right is an Ethiopian king paying homage, by uniting his hands together; behind these is a page, bearing a vase full of money, another youth, in a white robe, bearing a similar offering, is on the opposite side, bending on one knee; and beyond him are a negro and a boy, bearing candelabra and lights; St. Joseph is close to the Virgin. In the left of the picture is an armed soldier, preventing with his shield the entrance of a number of persons, who are on the stairs of the building.

10 *ft.* 5 *in.* by 9 *ft.*—C.

Engraved by Lauwers.

This is probably the picture which was painted for the church of the Capuchins at Tournay, and not for that of the White Sisters at Louvain, as stated by Michel.

Now in the Musée at Brussels.

155. St. Ivo, habited in a scarlet robe and bonnet, giving some papers to a female, who is kneeling before him with a child in her arms, and another by her side : an angel with a chaplet of laurels flies over the saint's head.

Painted for the Jesuits' church at Louvain.

156. The Adoration of the Magi. The fertility of the painter's invention enabled him to repeat successfully the same subjects with increased variety. In the present picture the Virgin (who is placed on the left) has risen from her seat, and, assisted by St. Joseph, is holding the infant Saviour towards two of the wise men, who are rendering homage : one of them, the nearest to the spectator, is on his knees, and has an incense vase in his hand ; the other presents an offering of a bowl of money ; behind the latter is a page bearing his train, and beyond this group stands a Moorish king with a casket in his hands. Eleven figures, and two angels above, compose the picture.

10 *ft.* 9 *in.* by 8 *ft.* 1 *in.*—C.

Engraved by Witdoue.

Painted for the church of the White Sisters at Louvain, at the usual price of 100 florins *per diem*. 800 *flor.* 72*l.*

Sold at the suppression of convents,

Brussels, 1786. 8400 *flor.* 756*l.*

Collection of M. Horion 1788 8000 *flor.* 720*l.*

———— Marquis of Lansdowne 1806. 840*l.*

Now in the collection of Earl Grosvenor.

157. An original Sketch for the preceding picture.

19½ *in.* by 14 *in.*—P.

In the collection of M. Van Sasseghen.

158. St. Peter and St. Paul. Heads.

Both Descamps and Michel state, that these were of the greatest beauty and excellence, and so highly prized that they were only

exposed on extraordinary occasions. They were painted for the church of St. Donat, at Bruges.

Of these heads, so much prized, Sir Joshua Reynolds observes, "They appear to have nothing to recommend them but clearness of colour and lightness of pencil."

159. The Procession to Calvary. This magnificent altarpiece is composed of about twenty figures. The Saviour, clothed in a dark grey vest and a scarlet mantle, is represented in the centre, bowed to the ground by the weight of His cross, which a powerful man, assisted by Cymon, the Cyrenian, is removing from His back, and the affectionate Magdalen, on her knees, is wiping His brow with a napkin; behind her is the wife of Cleophas, with two children; at whose side stands the afflicted Virgin, supported by St. John; and in the left of the picture is another female with an infant in her arms. In the lower part of the picture are the two thieves, with their hands bound (their backs towards the spectator), guarded by two soldiers in armour, who are seen to the middle only. This group is omitted in the print, and two children playing on the ground are substituted. The procession is led by three horse-soldiers, who are mounting with difficulty the steep ascent of Calvary, accompanied by others, indicated by the appearance of spears and banners. This superb production is one of the grandest and most successful works of the master. The composition is remarkably bold and imposing, and the figures abound with strong and energetic expression.

15 *ft.* 8 *in.* by 11 *ft.* 3 *in.*—C.

Engraved by P. Pontius.

This once glorious work has lost much of its original beauty, and presents, comparatively, but gleams of its former splendour. It has recently been repaired, and its appearance much improved from what it was a few years back.

The rapidity with which the artist painted the above picture (being the work of only sixteen days), induced the provost and masters of the college of the abbey church of Affieghem, to hesitate

at paying the usual sum of 100 florins *per diem*. In answer to their objections, Rubens replied, "That if the picture did not suit them, it was of no consequence, as he had every day applications for pictures from those who would feel themselves obliged in having it." This answer produced a ready payment of the sum required, 1600 *flor.*, about 144*l.* Now worth 4000*l.*

Now in the Musée at Brussels.

160. A Sketch for the preceding.

3 *ft.* 1 *in.* by 2 *ft.* 2 *in.*—P.

Sold in collection of M. Horion, *Brussels*, 1788. . 165 *flor.* 14*l.*

Now in the Musée at Amsterdam.

161. The Miracles of St. Benedict in the presence of Totila, King of the Goths. The subject is exhibited near a convent, a noble edifice, placed on the right, and entered by a long flight of steps from the opposite side. At the portal of the monastery is seen the reverend saint in the habit of the Franciscan order, and attended by two monks; he appears to be advancing towards an attendant of the king, who is on the summit of the steps in the disguise of his sovereign, but the imposter is instantly detected by the saint, and, struck with awe, is retrograding before him; his page also, and armed followers, who are on the steps behind him, are equally affected with terror; several persons of distinction, habited in various coloured robes, are at the foot and side of the steps. In the centre, and near the front, is a large group of persons, several of whom have brought their sick and diseased for cure; in the midst of them is one lying nearly naked on a couch; three others of the afflicted are sitting on the ground; and a fourth, in a state of frenzy, is held by two men; to the right of this group is King Totila, mounted on a bay horse, holding a sceptre in his hand; and nearer the side are two horses, one of which (a gray) is held by a servant, while the rider, who is clad in a red mantle, ascends some steps, accompanied by another person and two

children; these are met at the summit by several monks. The Saviour, accompanied by St. Peter, St. Paul, the Virgin, and angels, is seen in the clouds.

5 ft. 4 in. by 8 ft. 6 in.—C.

This splendid picture, although only a finished sketch, is a noble display of the genius of the artist. It was done by order of the prebends of the abbey of Affleghem, as a design for a second picture to adorn their church, but by some accident was never executed; the sketch remained in the refectory of the abbey until its dissolution.

Now in the collection of M. Schamps, at Ghent.

162. The Adoration of the Shepherds. This picture is composed of nine figures, and exhibits the Virgin seated at the head of the Infant, lifting up its covering with the left hand; and St. Joseph standing by, viewing with emotion the approach of a group of three shepherds and three women to worship and offer their gifts to the Child; one of the females is kneeling in front, holding an egg in her hand, a portion of her humble offering, which consists also of a can of milk and a couple of fowls. An ass and an ox are near the crib, and three angels hover above.

Engraved by Vosterman, Jeurat, and anonymous.

Painted for the church of the Capuchins at Aix-la-Chapelle.

163. A Drawing of the preceding, done by a scholar (perfected by Rubens for the engraver) in chalk, washed in India ink, and heightened in white.

22 in. by 16 $\frac{3}{4}$ in.

In the Musée at Paris.

165. The Entombment. The body of the Saviour is borne to the tomb by Joseph of Arimathea and Nicodemus, accompanied by St. John and three females, who are on the right, and two others in the opposite side; one of these is Mary Magdalen, kneeling and weeping by the tomb, into which the other is putting straw.

Engraved by Witdouc. Another of the same subject, in which the Virgin holds a napkin, is engraved by Ryckman, and also by Pontius, Bolswert, Galle, and Landry. The same subject, in which the Virgin is closing the eyes of the Saviour, composed of nine figures, is engraved by Soutman. A similar composition, with the omission of two figures, is engraved by Premier.

Painted for the church of the Capuchins at Cambray. The original sketch for this picture is in the possession of Mr. Norton.

14 *in* by 32½ *in*.—P.

165. The Martyrdom of St. Stephen. The saint, habited in his deacon's robes, is kneeling, with his hands bound behind him, and his inspired countenance directed upwards: among the executioners who surround him is one raising a large stone and striking him with his foot; three angels are descending bearing the emblems of martyrdom; and the First and Second Persons of the Trinity are seen above in glory.

Painted for the abbey church of St. Amand, in Flanders.

This picture was subsequently in the possession of the Count de Cobenzl, when it was engraved by T. T. Tassaert.

Exhibited in the British Gallery, 1823.

Now in the collection of Prince Leopold of Saxe-Coburg.

166. The Four Elements. The figures in these pictures are ascribed to the pencil of Rubens; and the game, fish, fruit, and vegetables are by the masterly hand of Snyders. These pictures were painted for the Bishop of Trieste; they afterwards decorated the Goldsmiths' Hall at Brussels, and were subsequently sold to a picture dealer from London.

These are probably the pictures engraved by Earlom, when in the Houghton collection, and are now in the Hermitage at St. Petersburg.

THE MUNICH GALLERY.

THE MUNICH GALLERY POSSESSES THE FOLLOWING PICTURES, THE GREATER PART OF WHICH WERE FORMERLY IN THE GALLERY AT DUSSELDORF, AND ARE ENGRAVED IN THE CATALOGUE OF THAT COLLECTION.

167. *The Last Judgment.* In this vast composition the Saviour is represented sitting on clouds, pointing upwards to the First and Third Persons of the Trinity, who are seen above enthroned in light. The Virgin, with the patriarchs, prophets, and apostles, form a large company on the right and left of the Saviour, beneath whose feet are angels sounding trumpets—the call to judgment; and Michael, armed with thunder, driving down the condemned to perdition, while the just are ascending under the guidance of angels to beatitude. The figures are above the size of life.

18 ft. 5 in. by 13 ft. 10 in.—C.

Engraved by Visscher and C. E. Hess.

In the painting of this immense picture, the artist has been considerably assisted by his pupils.

Schleishem Gallery, near Munich.

168. *Diogenes, with a lantern in his hand, looking amidst a multitude in search of an honest man.*

5 ft. 10 in. by 7 ft. 8 in.—C.

169. A duplicate of this subject, but of very inferior merit, is in the Louvre.

170. *The Adoration of the Shepherds.* The Virgin stands on the right, with her back to the shepherds, lifting the covering from the Infant, who lies upon some straw on a crib; one of the shepherds is kneeling in front, his hands united in adoration; another, expressing the same feeling, stands by his side with bagpipes stuck in his girdle; and a third, who has a

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lamb under his arm, is lifting off his hat; two women are with them, one of whom carries a can on her head. A company of nine angels are above, two of them bearing a scroll, on which is written, *Gloria in excelsis Deo, &c. &c.*

8 ft. 7 in. by 14 ft. 9 in.—C.

Engraved by P. Pontius.

171. Peace procured between the Romans and Sabines, by the interposition of the Sabine women.

6 ft. 8 in. by 8 ft. 9 in.—C.

Engraved by H. Sentzenick.

172. The Assumption of the Virgin. The Saviour, with open arms, is seen above welcoming the ascending Virgin, and numerous angels attend around her; the apostles and holy women surround the forsaken tomb below.—*See p. 50.*

13 ft. 1 in. by 8 ft. 9 in.—C.

Engraved by P. Pontius and Masson.

Formerly in the church of Notre Dame de la Chapelle, at Brussels.

173. Michael, armed with thunder, and aided by four Angels, driving down Lucifer and his horrid crew to "bottomless perdition." The composition, consisting of eleven figures and an enormous single-headed dragon, exhibits a single group of prodigious power and imposing effect; and the forms of the fallen angels are distinguished by their bold and gigantic proportions.

13 ft. 7 in. by 9 ft.—C.

Engraved by Vosterman, 1621; and in reverse by Ragot.

174. A Wild Boar Hunt. A party of seven men on foot and two gentlemen on horseback, with numerous dogs, attack-

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ing a furious boar near the trunk of a fallen tree. The enraged animal has knocked down one of the huntsmen and wounded several of the dogs.

6 *ft.* 4 *in.* by 9 *ft.* 4 *in.*—C.

Engraved by Soutman.

This is the joint production of Rubens and Snyders.

175. The Descent of the Holy Ghost upon the Apostles on the Day of Pentecost. "And there appeared unto them cloven tongues, like as of fire, and it sat upon each of them." The composition consists of sixteen figures of the size of life.

14 *ft.* 10 *in.* by 8 *ft.* 7 *in.*—C.

Engraved by P. Pontius, and by Galle, with variations.

176. A very admirable Drawing, *en grisaille*, the original study for the preceding picture.

23 *in.* by 16 *in.*

Now in the collection of Sir Thomas Lawrence, P.R.A.

177. Fame crowning a Warrior. The hero is represented clad in armour and holding a spear in his hand, while Fame, personified by a female, stands by his side placing a chaplet on his head. The powerful influence of ambition is strikingly illustrated by the God of Wine lying prostrate under the warrior's feet, and the Goddess of Love with Cupid placed neglected at the side. A splendidly-coloured picture.

6 *ft.* 9 *in.* by 6 *ft.* 3 *in.*—C.

The same subject occurs in the Dresden Gallery, and is engraved by Tanjé.

178. Beauty rewarding Valour. Venus standing by the side of an armed warrior, placing a chaplet on his head, while Cupid is gathering a branch of palm to present to him. A quantity of armour and warlike weapons lie on the ground.

7 *ft.* 9 *in.* by 10 *ft.* 11 *in.*—C.

A similar picture occurs in the Dresden Gallery.

Munich Gallery.

179. A Bacchanalian Subject, representing a drunken Silenus supported on the left by a satyr, and followed by a negro, who is pinching his thigh. Close to the front is a female satyr reclining forward on the ground, suckling two young ones. Twelve figures, two goats, and a tiger, compose the picture.

6 *ft.* 6 *in.* by 6 *ft.* 6 *in.*—C.

Engraved by Bolswert, Panneels, and Van Orley.

180. Castor and Pollux carrying off by violence Hilaria and Phœbe, the daughters of Lencippus. One of the youths, mounted on a noble steed, the reins of which is held by Cupid, is lifting up one of the females, who appears to have exhausted her strength by resistance, and is appealing to the gods for help; his efforts are seconded by his brother, who, while supporting her on his shoulders, is holding the other female on his knee with his hand under her arm. During the violence of their struggles, their raiment has fallen off and left them exposed. It would be difficult to adduce a more complete and beautiful composition than this picture presents, or for art to express with more animation and truth the accidental positions and movements of the individuals which such an event must naturally produce. The spirited action of the terrified horses, and the ineffectual efforts of feminine strength against the muscular powers of men, are depicted with incomparable skill and force. The purity and the brilliancy of the colouring, and the careful finishing observable in every part, are indubitable proofs of the studious attention bestowed on this excellent work.

7 *ft.* 4 *in.* by 6 *ft.* 10 *in.* Worth 1500 *gs.*

Engraved by Val Green.

181. Rubens and his Wife, Elizabeth Brant. The lady is about twenty-three years of age, of fair complexion and small

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features ; her elegant dress consists of a straw hat turned up at the side, a pale yellow silk vest embroidered with silver, a black striped silk robe, a white satin bodice, also richly embroidered, and a broad lace ruff ; she is seated in a bower of honeysuckle, with a fan in her left hand and her right placed on that of her husband, who is seated by her side, richly habited in the costume of the period, composed of satins and figured velvets, and has on a taper-crowned hat. The elaborate care bestowed in the finishing of the picture renders it very unlike the usual works of the master at that period.

5 ft. 6 in. by 4 ft. 3 in.—C.

Engraved by Hess.

182. A Portrait of Doctor Van Thulden, dressed in black, seated in an arm-chair with a book in his hand.

Engraved by Coelmans.

183. The Virgin, seated, holding the infant Saviour naked in an erect position on a table, which is partly covered with some drapery.

3 ft. 3 in. by 2 ft. 5 in.—P.

Engraved by Spruyt.

A duplicate of the preceding picture is in the Marlborough collection.

184. The Bier of the Roman General Decius, adorned with military trophies, composed of banners and weapons of war. A finished sketch.

2 ft. 8 in. by 3 ft. 10 in.—P.

185. Diana and Nymphs reposing after the Chase. The goddess and three nymphs are represented naked, recumbent upon a bank under the shade of a thick wood, from whence

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three satyrs are issuing and cautiously observing the sleeping beauties. The landscape is by the pencil of Breughel, and the dogs and dead game by Van Kessel.

2 ft. 1 in. by 3 ft. 5 in.—P.

Engraved by Soutman.

Bought from the collection of Van Loo, 1713. 1875 *fl.* 172l.

186. Samson and Delilah. A composition of nine figures, representing the moment when the Philistines rush in and seize Samson, whose arms they are binding behind him; the struggling Nazarite has one knee upon the couch on which his artful betrayer reclines.

3 ft. 5 in. by 4 ft. 1 in.—C.

Done in lithography by Piloti.

A very similar composition to the preceding, painted by Van Dyck, is in the Vienna Gallery.

187. A group of seven beautiful Children, naked, and disposed in various graceful attitudes, playing with a large festoon of fruit. The latter painted by Snyders. A highly-finished and very beautiful production.

3 ft. 9 in. by 6 ft. 4 in.—C. Worth 700 *gs.*

Drawn in lithography by Piloti.

188. The Fall of the Damned. Michael, armed with flaming thunder and accompanied by a number of angels, driving down to perdition multitudes of the condemned, who are falling in "horrible confusion," and in their frightful rout are dragged by ministers of vengeance to regions of woe, where "doleful shades" and fiery gulfs surround them.

8 ft. 8 in. by 4 ft. 10 in.—P. Worth 4000 *gs.*

Engraved by Suyderhoef, 1642.

This, like other pictures of the same subject contained in this overpowering collection of Rubens, teems with awful sublimity and terrific grandeur.

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189. St. Christopher carrying the infant Saviour upon his shoulders through a river. A sketch for one of the pictures on the doors of the "Elevation of the Cross."

2 ft. 5 in. by 2 ft. 2 in.—P.

Engraved by Eynhouedts.

190. Christ appearing to the four Penitents. The Magdalen is in front, her hands crossed on her bosom, and bowing in adoration before the Saviour: St. Peter and the other two penitents are on the farther side of the Saviour.

4 ft. 7 in. by 4 ft. 1 in.—P. Worth 2000 gs.

Engraved by Natalis; and in mezzotinto by Val. Green.

This is a beautiful and interesting picture, finished with extraordinary care, and very brilliant in colour.

191. Silenus accompanied by a negro, a satyr, an old woman, and a faun; the last is drinking.

4 ft. 4 in. by 4 ft.—P.

Engraved by Soutman.

192. The Conversion of Saul. The Saviour, surrounded by light, and attended by cherubim, appears to Saul on his journey to Damascus. This supernatural apparition has terrified the horses, and thrown the whole of the armed band into confusion; the persecutor is prostrate on the ground in front, and his fiery steed, which is seen in a hinder view, has fallen back on his haunches; the rest of the horses and figures are similarly disposed to the large picture described in the collection of P. Miles, Esq.

3 ft. by 3 ft. 10 in.—P. Worth 800 gs.

Done in lithography by Piloti.

193. The Overthrow of Sennacherib and his Host. "And it came to pass that night, that the angel of the Lord went out and smote in the camp of the Assyrians one hundred and

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eighty-five thousand" men.—II. Kings, chap. xix., v. 35. A group of four angels, armed with thunder, are seen in the heavens, descending in a stream of light, the effect of which illumines the camp of the Assyrians, and excites terror and confusion throughout the host. Among a mass of cavalry thronged together in front is a fine mottled war-horse rearing up, and from which the rider is falling backwards; several horses are kicking and plunging; numbers of men lie dead, and others are fleeing in all directions.

3 *ft.* by 3 *ft.* 10 *in.*—P. Worth 800 *gs.*

Soutman has engraved a print after the principal group in the centre, and the whole is drawn in lithography by Piloti.

194. A Drawing in bistre and India ink, tinted with colours, of the above picture.

Sold in the collection of M. Mariette, 1775. 150 *js.* 6*l.* 10*s.*

195. The Battle of the Amazons and Greeks. The combatants, mounted on spirited horses, are hotly engaged in a sanguinary conflict on a bridge which extends across the picture; and amongst them is a Greek seizing a banner from an Amazon, who, in struggling to retain it, is nearly pulled backwards from her horse; at each end of the bridge is a confused *mêlée* of horses and their riders rolling down a steep bank into the rapid stream, on whose agitated waters are several of the vanquished Amazons drowning and dead; two of them lie naked on the bank.

3 *ft.* 9 *in.* by 5 *ft.* 2 *in.*—P. Worth 1000 *gs.*

Engraved by L. Vosterman, 1623. Size of the plate 2 *ft.* 9 *in.* by 3 *ft.* 11 *in.*; also by Duchange, and in small by Depuis.

This and the two preceding pictures are most perfect examples of the extraordinary power of Rubens in invention, execution, and all the other elements of art. They are wholly by his own hand.

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196. Portrait of Elizabeth Brant, the first wife of Rubens, tastefully dressed as a shepherdess ; her right hand is placed on her naked bosom, and a crook reclines against the left shoulder.

2 ft. 5 in. by 2 ft.—C. Worth 500 gs.

There is a print by Elliot, which closely resembles this picture.

197. Portrait of Helena Forman, the second wife of the artist, attired in black silk, and wearing a black velvet cap surmounted with a ball and tassel ; the face is seen in nearly a front view, with light bushy hair, and the bosom is exposed.

3 ft. by 2 ft. 1 in.—P. Worth 500 gs.

Drawn in lithography by Piloti.

198. Latona and her Children refused water by the Carian peasants, for which cruelty the latter are being metamorphosed into frogs.

3 ft. 10 in. by 2 ft. 7 in.—C.

199. Soldiers attacking and pillaging Peasants. Painted in a loose hasty manner.

1 ft. 11 in. by 2 ft. 9 in.—P.

200. A Shepherd and Shepherdess, in a Landscape. The rustic is represented with his arm round the neck of the shepherdess, who is struggling to free herself from his embraces.

5 ft. 4 in. by 4 ft. 6 in.—C.

201. The Meeting of Jacob and Esau. Esau, clad in armour and wearing a mantle over his shoulder, has dismounted from his horse, and is approaching his brother with open arms, while Jacob, habited in a shepherd's garb, has taken his hand and is bending meekly before him. Esau is attended by two armed followers, and a page holding his horse ; and Jacob is accompanied by his wives, children, servants, and cattle.

10 ft. 4 in. by 8 ft. 7 in.—C. Worth 2000 gs.

Engraved by L. Vosterman, Balliu, and Giffart.

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202. Venus dissuading Adonis from the Chase. This is a broad and slight production.

8 *ft.* 6 *in.* by 6 *ft.* 6 *in.*—C.

Engraved by Panneele.

203. Christ on the Cross. The Saviour has bowed His head on His breast, and yielded up the ghost; the sky is darkened to obscurity.

4 *ft.* 5 *in.* by 2 *ft.* 10 *in.*

Engraved by Bolswert.

204. Portrait of a Lady Abbess.

3 *ft.* 2 *in.* by 4 *ft.*

205. The Virgin and Child. The infant Saviour is standing naked upon a table, supported by His mother, and surrounded by eleven angels, disposed in the most graceful positions, encircling them with flowers. The latter are by the hand of Breughel.

5 *ft.* 9 *in.* by 6 *ft.* 7 *in.*—P. Worth 600 *gs.*

206. The Resurrection of the Just. In this sublime production, thousands of the blessed are seen rising from the earth, soaring under the guidance of angels and approaching their Saviour and Judge, who is seated on high upon a luminous bow; above appears the Godhead enthroned in light; the Virgin and a company of saints are beneath the Saviour's feet. In the lower part of the picture is seen a vast space covered with multitudes of resuscitated beings, and the deputed angels separating the "just from the unjust." The figures in this transcendent work of art are small (probably about six inches), but are painted with admirable delicacy, attractive grace, and beautiful colour.

3 *ft.* 9 *in.* by 2 *ft.* 11 *in.*—P. Worth 4000 *gs.*

207. Portrait of Don Ferdinand, Cardinal Infant of Spain, habited in his canonical dress, and holding a book in his hand.

3 *ft.* 8 *in.* by 2 *ft.* 7 *in.*

Engraved by Galle.

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208. A Sketch for the above picture.

209. Portrait of St. Ignatius. The face is seen in nearly a front view, and a glory surrounds the head.

1 *ft.* 11 *in.* by 1 *ft.* 6 *in.*—P.

210. Portraits of Lord and Lady Arundel and Son. The lady, attired in black satin, lace ruff, gold bracelets, and pearls, is represented sitting on the left, her right hand placed on the head of a large dog, and his lordship stands behind her chair; he is dressed in an olive-colour vest, a brown mantle lined with crimson, and a white ruff; the youth, also standing, is more in front, holding a hawk on his hand; a favourite dwarf, the usual accompaniment of nobility at that period, is introduced on the farther side of the dog; a beautiful portico, adorned with a curtain, forms the background.

8 *ft.* by 8 *ft.* 4 *in.*—C. Worth 1500 *gs.*

This capital picture was painted in 1627, for the Earl of Arundel. Previous to the confiscation of the Earl's property, in 1649, it was sent to Antwerp, and bought by the Elector of Bavaria.

211. A Priest blessing Decius previous to the battle in which he devoted his life to accomplish the prediction of the soothsayers. A composition of seven figures. A finished sketch for a large picture.

2 *ft.* 4 *in.* by 2 *ft.* 10 *in.*—P.

Engraved by Schmuizer, and anonymous.

212. Portrait of a Monk holding a skull in one hand and a book in the other.

3 *ft.* 3 *in.* by 2 *ft.* 8 *in.*—C.

213. Portrait of a Gentleman, habited in the Spanish costume, represented in nearly a front view, with his left hand placed on his hip, and the right on the head of a dog.

3 *ft.* 8 *in.* by 2 *ft.* 7 *in.*—C.

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214. Portrait of a Lady, seen in a front view, with light curly hair, dressed in a black robe and white kerchief.

1 ft. 6 in. by 1 ft. 4 in.—P.

215. Diana, accompanied by her nymphs and dogs, departing for the chase.

2 ft. by 3 ft. 4 in.—P

The landscape is the work of Bregghel.

216. The Fall of the Great Dragon, and the Punishment of the Seven Mortal Transgressions. Description, however detailed, can convey but a faint idea of this terrific and astounding scene, in the contemplation of which the mind shrinks aghast, and the eye turns from it with horror. A space, as far as “angels ken,” in height and depth, appears filled with countless numbers of the condemned, “hurled headlong in the wasteful deep,” pursued by the archangel Michael, armed with thunder; the ministers of wrath and an enormous dragon with seven heads torment them falling. Below is seen a “dungeon horrible, on all sides round as one great furnace flaming,” where frightful demons are dragging the wretched to misery and woe, and where multitudes are writhing in agonising pain. In this wonderful production the vast powers of Rubens are displayed in overpowering splendour, and in such bold and daring imagery as almost equals the poetic fervour of Milton in the exhibition of such “hideous ruin and combustion:” for nothing short of the most consummate skill in art, joined to the highest poetic feeling, could have conceived and executed, with such matchless grandeur and sublimity, a subject so vast, so truly awful and appalling, as the fall and punishment of millions of wretched beings.

5 ft. 9½ in. by 3 ft. 9½ in.—P. Worth 5000 gs.

Engraved by Van Orley. Soutman has also engraved one of the principal groups, 1642.

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Four Studies of the principal groups in the preceding picture, done in chalks, are in the collection of Sir Thomas Lawrence, P.R.A.

2 ft. 6 in by 1 ft. 6½ in.

A fifth Study, for a group representing Gluttony, done in crayons and washed in India ink, was sold in the collection of the Duke de Tallard in 1756, for 85 *frs.* This, together with a valuable collection of drawings, was bequeathed to the British Museum by R. Payne Knight, Esq.

217. A View in the gardens at the back of the artist's house, in which are introduced, in small whole-length figures, portraits of himself, Helena Forman, and their son, habited in the tasteful Spanish costume of the period; on the right is an old female domestic feeding some peacocks.

3 ft. 6 in. by 4 ft. 0½ in.—P. Worth 600 *gs.*

This interesting production is painted in a free and sketchy manner.

218. The Murder of the Innocents. In viewing this affecting scene, the writer is led to observe, that although every department of the art was subservient to the genius of Rubens, yet his powers never appear so conspicuous as in those subjects where the passions are most strongly actuated, and where corresponding energy and impetuosity are the result of the excitation of those passions. Many artists of the highest celebrity have painted this and other subjects of cruelty; but when placed in comparison with similar works by Rubens, there is an evident artificial and studied expression of the passions, giving an academic stiffness and theatrical air to the figures. Not so with this picture; every part appears to have been struck off at once, active and vigorous from his creative imagination, and in strict accordance with nature. The appalling scene exhibits the passions excited to the greatest degree; the cruelty of the soldiers appears to be increased by the natural resistance of the bereaved mothers, whose agonized feelings

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are strongly marked by revenge, grief, and despair; and the efforts to protect their beloved offspring are strikingly depicted in the contorted positions into which their violent but unavailing struggles have thrown them. This very excellent picture is painted in the artist's free or *bravura* manner.

4 ft. 3 in. by 9 ft. 3 in.—P. Worth 1500 *gs.*

Engraved by P. Pontius and Depuis.

219. Helena Forman, when about 25 years of age. Her fair countenance is seen in a front view, and her light frizzled hair is decked with an orange flower; she is elegantly attired in a yellow silk skirt and bodice beautifully embroidered, a black silk robe, and a rich lace ruff, which stands up round the shoulders, leaving the bosom exposed; the neck is adorned with pearls, and a splendid chain of jewels is suspended in front, one end of which is attached to a costly cluster of diamonds on the bosom; she is seated, leaning gracefully on her right arm, and holding a plume of feathers in her left hand. This portrait is of the most splendid description.

6 ft. by 4 ft. 3 in. (*about.*)—C.

220. Susanna and the Elders. Susanna has her back to the elders, and is concealing her bosom with both her hands; the old men are removing her covering, and one of them is extending his hand to touch her back. A fountain, sculptured with a boy pouring water from a vase, is at the side.

2 ft. 5 in. by 3 ft. 6½ in.—P.

Engraved by P. Pontius; and with slight variations, but evidently from another picture, by Querinus Marc. This subject is also engraved by Vosterman, Lasne, Jegher, Spruyt, and Simon; in the print engraved by the latter, one of the elders is pulling off her drapery with both hands.

An excellent drawing of the preceding, done in chalks, washed in bistre, and terminated in oils, is in the Musée at Paris; this, like

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many others, is the work of a scholar, but perfected by the master for the engraver.

14 $\frac{1}{4}$ in. by 9 $\frac{1}{8}$ in.

221. An Ex Voto, representing St. John introducing the donor to the Saviour, who is seated near a table with six of His disciples.

6 ft. 3 $\frac{1}{2}$ in. by 4 ft. 6 $\frac{1}{2}$ in.—P.

222. St. George slaying the Dragon. A finished sketch.

2 ft. by 1 ft. 6 $\frac{1}{2}$ in.—P.

Etched by Panneels.

223. St. Peter and St. Paul; whole-length figures, above the size of nature. The former, with the keys in his hand, stands in a front view, and has an angel bearing a mitre close to his head; the latter stands by his side with both his hands placed on the hilt of a sword, the point of which rests on the ground; a boy, with a book, is behind him; and the dove hovers over them. Painted in the grand style of the Italian school.

7 ft. 7 in. by 6 ft. 10 $\frac{1}{2}$ in.—P.

Eynhouedts has engraved the above apostles in nearly the same positions, after two pictures which formed the doors of an altarpiece. (*See p. 23.*) Drawn in lithography by Piloti.

224. The Portrait of an elderly Woman, said to represent the painter's mother.

1 ft. 6 in. by 1 ft.—P.

Michel has engraved a print of an old woman at a window, entitled the Mother of Rubens.

225. Portrait of a Youth.

1 ft. 4 in. by 1 ft. 1 in.—P.

226. The Trinity. This mysterious subject is personified by two majestic figures representing the First and Second

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Persons of the Trinity ; the former, of venerable aspect, is clad in ample drapery, and holds a sceptre in His right hand ; the other sustains a cross ; they are both seated on clouds with their feet placed on a globe, which is borne up by three angels ; a dove, completing the triune, hovers above in a flood of light. An excellent production, grand in design, and resplendent in colour.

9 ft. 3 in. by 8 ft. 3 in.—C.

Engraved by Vosterman, and repeated anonymous. Drawn in lithography by Piloti.

The same subject (and unquestionably by the master), with additional figures, occurs in this Work.

227. Portrait of a Gentleman with a book in his hand.

3 ft. 5 in. by 2 ft. 11 in.—P.

228. Soldiers carousing in front of a country inn. Thirteen figures, in the centre of which is seated a soldier with a sword in one hand and a goblet in the other ; he appears to be giving the health of a stout female, who is seated on the ground near him ; on the opposite side are a man in armour and a couple courting. Every figure is actively engaged, and the whole presents a scene of jollity, done in imitation of old Breughel

2 ft. 6 in. by 3 ft. 6 in.—P. (*about.*)

Engraved by Wyngaerde.

229. Portrait of Philip IV., King of Spain. The face is presented in a three-quarter view, with light hair turned up in front ; the dress consists of black silk, a velvet mantle, and a plain white stiff collar round the neck ; a broad belt, formed of jewels, is suspended over the right shoulder, and crosses the body in front, and the order of the Golden Fleece is attached to a massive gold chain round the neck ; the left hand rests on the hilt of his sword, and the right holds up the skirt of the cloak.

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230. Portrait of Elizabeth de Bourbon, consort of Philip IV. The face is seen in a similar position to the preceding; the hair full and curling, with a knot behind, decked with pearls. The dress is composed of black silk, attached by gold buttons, a broad full white ruff surrounds the neck, and the bodice is adorned with a double row of pearls, to which is suspended a large diamond. The right hand, in which is held a fan, rests upon a covered table; and the left, holding a handkerchief, falls negligently at the side.

3 ft. 7 in. by 2 ft. 8 in.—C. Worth 1000 *gs.*

The above portraits are engraved without the hands, by P. Pontius and Louys; and in small, by Vieunot.

Duplicates of the above, purchased of Lord Bentinck, at his Château of Varrell, in Oldenburg, were imported by Mr. Murch, in 1827.

231. Portrait of Sigismond, King of Poland, represented sitting on his throne, habited in royal robes, with a crown on his head, a sceptre in his right hand, and a ball in his left.

232. Constantia, queen consort of the preceding, who is also seated, splendidly attired in silk robes, adorned with jewels, wearing a royal crown on her head, and the symbols of sovereignty in her hands. The figures are entire.

6 ft. 10 in. by 4 ft. 1 in.—C. Worth 1000 *gs.*

Engraved by P. Pontius.

233. Portrait of Don Ferdinand, Infant of Spain, and brother of Philip IV., mounted on a bay charger, clad in armour, and wearing a Spanish hat turned up; his right hand holds a baton poised upon the saddle, and his left the reins of his steed. A skirmish of cavalry is depicted in the background.

8 ft. 4 in. by 6 ft. 9 in.—C. Worth 1500 *gs.*

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Engraved by P. Pontius.

There is a duplicate of the above in the Royal Museum at Madrid, which is ascribed to Van Dyck, and is probably a copy from the above.

There is a print of this prince, represented without his hat, mounted on a noble charger, galloping over the bodies of the slain, and a figure of Fame flying behind him holding a wreath over his head, engraved by Vander Does.

234. A Satyr, with a bunch of grapes in his hand, and his brows bound with ivy. Behind him is a faun wearing a lion's skin on his head, drinking with avidity out of a shell. Half-length figures.

4 ft. 6 in. by 2 ft. 8 in.—P. (*about.*)

Drawn in lithography by Piloti.

235. A Boar Hunt. The composition consists of five huntsmen on foot, and seven dogs, attacking an infuriated boar in his lair. Among the former is one on the right, who has pierced the animal in the throat with such violence that the shaft of the weapon is broken, and the huntsman falling forwards on a wounded dog. The animals are by the hand of Suyders.

8 ft. 6 in. by 11 ft. 6 in.—C. (*about.*) 600 gs.

Drawn in lithography by Piloti.

236. The Adoration of the Shepherds. A study for a large picture.

12½ in. by 9½ in.—P.

237. Cupid shaping his Bow. A copy by Rubens after Coreggio. Signed, and dated 1614.

4 ft. 4½ in. by 3 ft. 3½ in.—C.

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238. A Hunt of the Crocodile and Hippopotamus. Three huntsmen, mounted on spirited horses, and armed with a spear, a javelin, and a sword, assisted by several dogs, attacking a furious hippopotamus and a crocodile; under the latter lie two men, one of whom appears to be severely wounded. The animals are by Snyders.

10 *ft.* by 13 *ft.* 6 *in.*—C. (*about.*) Worth 600 *gs.*

Engraved by Soutman, Vander Leeuw, and in small by Le Bas.

Now in the Palace of Schleishems, near Munich.

239. The Death of Seneca. The philosopher is represented in a front view, sitting naked, with his feet in a bath; on his left is seated a young man recording his last sayings; and on the opposite side stands a doctor watching the effect of his operation. Two soldiers are behind, waiting the termination of the sentence.

5 *ft.* 4 *in.* by 4 *ft.* 9 *in.*—P.

Engraved by Alexander Voet, jun. C. Galle has also engraved a single figure of Seneca in the bath.

240. A Forest illumined by the rays of the sun. A slight study.

9 *in.* by 11 $\frac{1}{4}$ *in.*—P.

241. A series of eighteen Studies, the original sketches for the pictures illustrative of the life of Mary de Medicis. These are executed in a slight and sketchy manner, in brown and white. The compositions of several of them differ materially from the finished pictures.—*For description, see Louvre.*

2 *ft.* by 1 *ft.* 6 $\frac{1}{2}$ *in.*—P.

242. A Sketch illustrative of a Romish legend.

2 *ft.* by 1 *ft.* 6 *in.*—P.

243. Portrait of a Gentleman. A head only.

1 *ft.* 8 $\frac{1}{4}$ *in.* by 1 *ft.* 6 $\frac{1}{4}$ *in.*—P.

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244. Job, in the extremity of his sufferings, seated on a dung-heap, importuned by his wife, and tormented by demons. A finished sketch for the large picture, which was burnt during the bombardment of Brussels.—*See p. 54.*

1 ft. 1 in. by 9½ in.—P.

Engraved by Vosterman and Krafft.

245. Saint Ambrose refusing the Emperor Theodosius admittance into the Church. A study for the finished picture at Vienna.

Engraved by Schnuizer.

246. Christ discovering Himself to the two Disciples at Emmaus. The Saviour (seen in a profile view) is seated at the end of the table, blessing the bread; one of the disciples sits opposite to Him, and is also represented in profile; the other has risen from his seat, and is taking off his hat to his Lord; the fat host stands behind them.—*See p. 33.*

Engraved by Witdore. This subject is also engraved by Swaneberg and Sompelin.

247. A Lion Hunt. The subject consists of seven hunters, four of whom are mounted on spirited horses. The group is thrown into confusion by an enraged lion, which has fastened on the abdomen of one of the hunters, who is falling head foremost from his rearing horse, while the rest (their terrified animals kicking and plunging in all directions) are attacking the lion with spears and swords; close to the front is a man lying on the ground, defending himself with a sword against a young lion that has sprung upon him; at the same moment one of his companions, armed with a sword and shield, is cautiously advancing to his assistance; on the opposite side lies a dead man. This capital production appears to be wholly by the pencil of Rubens; his powerful handling

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and energetic expression are conspicuous in every part. In the composition, he has evidently borrowed largely from the fine group of the Battle of the Standard, by Lionardo da Vinci.

8 *ft.* 8 *in.* by 11 *ft.* 8½ *in.*—C. Worth 3000 *gs.*

Engraved by Bolswert and Le Tellier.

A drawing of the preceding, done in India ink and bistre, terminated with the pen and heightened with white, is in the Musée at Paris.

15½ *in.* by 23¾ *in.*

248. A View in Flanders, exhibiting the usual scenery of woodlands intersected by meadows and corn-fields. The foreground is diversified by a herd of fourteen cows, one of which a woman is milking, while a man and another woman are occupied with the milk cans. This is an excellent production.

2 *ft.* 6 *in.* by 3 *ft.* 3½ *in.*—P. Worth 800 *gs.*

249. A Landscape, representing a beautiful and fertile country, diversified with clusters of trees, and intersected by a high road; sunshine and shade vary the pleasing scene, and the freshness of a recent shower (indicated by a bright rainbow in the heavens) pervades the vegetation; in the foreground are two women and a man with a herd of nine cows; on the right is a waggoner riding on the fore-horse of a team (part only of these appear), and in the opposite side are a number of ducks basking on the bank of a pond. This admirable picture is of first-rate excellence.

3 *ft.* by 3 *ft.* 10 *in.*—P. Worth 1200 *gs.*

Neither this nor the preceding is engraved.

The catalogue of this magnificent collection contains eighty-eight pictures, but those by the hands of scholars are omitted.

DRESDEN GALLERY.

250. A Lion Hunt. This powerful and energetic production exhibits a group of four men mounted on spirited horses, which a sudden and impetuous attack of lions has thrown into confusion; one of the hunters, wearing a Turkish dress and riding a tall mottled gray horse, is seized on the shoulder by a furious lion, which has sprung on the back of his steed: another enraged lion has fixed his talons in the back of a huntsman who lies prostrate on the ground, while a Moor, wearing a scarlet mantle and mounted on a plunging horse, is turning round to attack the animal with a javelin. On the opposite side are a lioness with a cub in her mouth, and a dead tiger. This admirable performance is only surpassed by one representing the same subject, at Munich.

7 ft. 8 in. by 10 ft. 3 in.—C. Worth 2500 *gs.*

Engraved by Synderhoef and Le Tellier.

251. A very excellent Sketch, the original study for the preceding, done *en grisaille*.

2 ft. 5 in. by 3 ft. 5½ in.—P.

Sold by the writer, 1826, to the Right Hon. Robert Peel, for 100 *gs.*

252. Diana, accompanied by three Nymphs, returning from the Chase. The goddess is lightly covered with a red mantle, in which she carries a quantity of game, and has a spear in her right hand; behind her are three females, one of whom has a hare slung over her shoulder; before these are three satyrs, one of them has a variety of fruit in his hands, another is by his side with his hand on his companion's shoulder, and the third has a basket of fruit on his head, some of which he is presenting to Diana. Whole-length figures. The game and dogs are by the hand of Synders.

7 ft. 10 in. by 8 ft. 4½ in.—C.

Engraved by Bolswert.

Dresden Gallery.

This is a picture of great excellence and beauty, and worth 1500 *gs.*

A repetition of this picture, with the figures seen to the knees, the work of a scholar assisted by Rubens, is in this collection.

4 *ft.* 11 *in.* by 6 *ft.* 5 *in.*—C.

Engraved by Bolswert.

A picture similar to the preceding was sold in the collection of M. d'Angelis, *Brussels*, 1763. . 1000 *fl.* 90*l.*

253. A View of the Escorial, situate on the side of a lofty mountain, looking over an extensive valley enclosed by rugged hills. In the foreground is a gentleman on horseback, preceded by a servant with dogs.

4 *ft.* by 6 *ft.* 11 *in.*—C. Worth 500 *gs.*

This subject occurs several times in this Catalogue.

254. A Wild Boar Hunt, in a woody landscape. A beautiful sketch for a picture in the collection of His Highness the Prince of Orange.—*See description.*

4 *ft.* 10 *in.* by 5 *ft.* 10 *in.*—P.

255. Portrait of a Lady, about twenty-five years of age, seen in a three-quarter view; light hair; the dress composed of black figured silk with light gray sleeves, a white kerchief, and a full ruff round the neck; the right hand holds a gray mantle, and the left some roses.

2 *ft.* 9½ *in.* by 2 *ft.*—P.

256. Portrait of Helena Forman when about twenty-six years of age, seen in a three-quarter view, the head inclining to the right, attired in black silk, with a scarf of the same over her head, which is held on the shoulder by the left hand and on the bosom with the right.

2 *ft.* 2 *in.* by 1 *ft.* 9 *in.*—P. Worth 500 *gs.*

Dresden Gallery.

257. The Day of Judgment. A beautiful sketch for the magnificent picture in the Munich Gallery.—*See p. 60.*

4 ft. 4 in. by 3 ft. 4½ in.—P.

258. The Judgment of Paris. This very admirable little picture is a repetition (with slight variations) of a large one which was formerly in the Orleans Gallery.

1 ft. by 1 ft. 4 in.—P. Worth 500 *gs.*

The subject is engraved by Lommelin, Danbrun, Moitte, and Couché.

259. Whole-length Portraits of two Youths, sons of the artist by his first wife; the younger is amusing himself with a bird attached to a string, and the eldest stands leaning on his brother's shoulder with a book in his hand.

5 ft. 7 in. by 3 ft. 3 in.—P.

Engraved by Tanjé and Daullé.

A duplicate of this picture, of very superior quality, occurs in the Lichtenstein Collection.

260. Ambition personified by a Warrior (apparently intended for Charles V.); he is clad in armour, holding a spear in his hand, and treading under foot the God of Wine; a naked figure of Fame stands by his side placing a wreath of laurel on his head; and Venus, with Cupid weeping by her side, and the demon of Envy are behind him. This is a remarkably brilliant and very masterly production.

7 ft. 2 in. by 7 ft. 10 in.—C. Worth 500 *gs.*

Engraved by Tanjé.

261. Portrait of a young Lady, dressed in black silk and wearing a black veil on her head.

2 ft. 2 in. by 1 ft. 9 in.—P.

262. An old Woman and two Boys; one of the latter is blowing some embers in a chafing dish held by the woman, the

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light from which illumines the subject ; the other youth has a faggot in his hands.

4 *ft.* 1 $\frac{1}{4}$ *in.* by 3 *ft.* 1 $\frac{3}{4}$ *in.*—P. Worth 300 *gs.*

Engraved by Boece, and also by Basan.

263. Portrait of a Lady, said to represent Helena Forman. She is seen in a front view, with her hair falling in tresses on her shoulders.

2 *ft.* 3 *in.* by 1 *ft.* 9 *in.*—P.

Engraved by Zucchi.

264. Meleager presenting the Head of the Calydonian Boar to Atalanta. The nymph is seated on the right, having a scarlet mantle cast over her knees, her left hand placed on her bosom, and the right extended to take the present from the youth, who stands by her side with his right arm round her neck ; a Cupid is between them, and the body of the boar lies at his feet. On the opposite side is a dog jumping up on the knee of the nymph ; the harpy of Envy is seen in the background. A brilliant and freely-painted picture.

6 *ft.* by 4 *ft.* 4 *in.*—C. Worth 600 *gs.*

Engraved by Bartsch, and in reverse by Meyssens.

265. An Apostle, represented in a profile view, with his hands on the edge of a book. A bust.

2 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P.

266. St. Peter, with the keys in his hand. A bust.

2 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P.

267. A Satyr, squeezing the juice of a bunch of grapes into a vase held by a young satyr ; behind whom is an infant Bacchus holding a bunch of grapes to his mouth ; and in front lies a tigress suckling her cubs.

7 *ft.* 6 *in.* by 5 *ft.* 1 *in.*—C. Worth 500 *gs.*

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268. Neptune standing erect in his car, drawn by sea-horses and attended by Nereides; the deity grasps a trident in one hand, and extends the other in the act of commanding the harpies of storms and tempests to quit the elements. This allegory alludes to the prosperous voyage of the Cardinal Ferdinand of Austria from Belgium to Spain, in 1633, and is entitled *Quos ego*. It formed part of the embellishment of one of the triumphal arches so frequently alluded to in this Work.

11 *ft.* 7 *in.* by 13 *ft.* 8 *in.*—C.

Engraved by Van Thulden.

The original study for the preceding picture is in the collection of the Duke of Grafton.

1 *ft.* 6½ *in.* by 2 *ft.* 0½ *in.*—P.

269. The Glorification of a Saint. A masterly sketch.

2 *ft.* 2 *in.* by 2 *ft.* 6 *in.*—P.

270. Mercury lulling Argus to sleep with the music of his pipe.

2 *ft.* 2½ *in.* by 2 *ft.* 10½ *in.*—P.

A picture of this subject occurs in the catalogue of the artist's effects, p. 32.

271. Portrait of an elderly Lady, wearing a cap, and a broad ruff round her neck.

2 *ft.* 4 *in.* by 1 *ft.* 9 *in.*—P.

Engraved by Tanjé.

272. Portrait of a Spanish Gentleman, represented in a front view, having short hair, a bushy beard, and wearing a full ruff round his neck.

Engraved by Daullé.

273. A Landscape, with a tigress lying in the foreground suckling three cubs, and a lion standing near her. In the distance are seen huntsmen with dogs, in pursuit of a lion.

7 *ft.* 4 *in.* by 13 *ft.* 5 *in.*—C.

Dresden Gallery.

Engraved by Ridenger.

This picture is chiefly by Mompers.

274. The Garden of Love.

3 ft. 3 in. by 4 ft. 2 in.—P.

The composition of this celebrated subject is described in a subsequent page of this Work ; and although the present picture differs in many of the subordinate parts from either of those (particularly in the background), and possesses beauties worthy the pencil of Rubens ; yet, after a careful examination, the writer considers it to be the work of a scholar, retouched by the master's hand. The arrangement of the figures corresponds with the print engraved by Lempereur.

275. A Larder well stored with provisions, consisting of game, peacocks, a wild boar, swans, &c. &c. At the side of a dresser (on the left) is a fine woman, dressed in a black kerchief over a scarlet bodice, and a blue apron ; her attention appears to be attracted by the entrance of a man, who has caught hold of her arm, and appears to be saying something gallant. A bitch and puppies are in front. The game and animals are by Snyder.

7 ft. 2 in. by 11 ft. 7 in.—C. Worth 400 *gs.*

276. Hercules overcome by Wine, supported by a nymph and a satyr ; his left arm is round the neck of the latter, in the hand of which he holds a gold vase ; he is followed by a dancing nymph, and accompanied by a satyr wearing his lion's skin, and a cupid playing with his club.

7 ft. 2 in. by 7 ft. 10 in.—C.

277. Portrait of a Gentleman about forty years of age ; his face is seen in nearly a front view, with mustachios and a small tuft of beard ; he is dressed in black striped silk, and a full white ruff. His hands are engaged pulling on gloves.

3 ft. 9 in. by 2 ft. 8 in.—P. Worth 250 *gs.*

Dresden Gallery.

278. Portrait of a Lady of a fair complexion and small features, seen in a three-quarter view, habited in a black striped silk dress, with the bodice richly embroidered with gold lace; a gold chain is suspended from her neck, and held by the right hand.

3 ft. 2 in. by 2 ft. 7 in.—P. Worth 250 *gs.*

279. Portrait of a Gentleman about forty years of age, seen in nearly a front view, habited in black figured silk and a large full ruff; his right hand placed on a table, which is covered with a Turkey carpet.

3 ft. 8 in. by 2 ft. 7 in.—P.

280. Portraits of a Lady and her infant Child. The lady appears to be thirty-two years of age, and is seen in a three-quarter view; the child is seated on her knee, looking towards the spectator; his parent holds his arms with her right hand, and the left is placed on the skirt of his dress.

3 ft. 10 in. by 2 ft. 9 in.—P. Worth 400 *gs.*

Several pictures in this gallery, being erroneously ascribed to Rubens, are omitted.

VIENNA GALLERY.

281. Saint Ignatius Loyola healing the Sick and exercising the Possessed.—*For description, see p. 19.*

Engraved by Marinus.

Worth 5000 *gs.*

282. Saint Francis Xavier healing the Diseased and raising the Dead.—*For description, see p. 18.*

17 ft. by 12 ft. 6 in.

Worth 8000 *gs.*

Engraved by Marinus.

These were formerly in the Jesuits' church at Antwerp.

283. The original Sketches for the above pictures.

3 ft. 4 in. by 2 ft. 3 in.—P.

Worth 450 *gs.*

Vienna Gallery.

284. The Assumption of the Virgin. The reduplication of this subject, each varying in composition from the others, is an unequivocal proof of the artist's fertile genius. In the present picture the Virgin is clothed in white raiment; her right hand is raised and the left extended; her countenance, beaming with beatitude, is directed upwards; and a vast company of angels gracefully float around her. In the lower part are the twelve apostles surrounding the tomb; at the side of which are three females, two of them are showing the flowers taken off the winding sheet, while the third, intended for Mary Magdalen, is leaning on the shoulder of one of the former, looking at one of the astonished apostles, who is seen in a profile view clad in a scarlet robe; on his left is another, in a yellow vest and a white mantle, kneeling and looking upwards. Close to the left is a third apostle, seen in a hinder view, wearing a green vest; near to him is one in a bluish gray robe, removing the stone from the sepulchre; and on the farther side of the females are an elderly female and a man bearing a torch.

14 *ft.* 6 *in.* by 9 *ft.* 8 *in.*—P.

This capital altar-piece was bought with another picture at Antwerp in 1774, for the sum of 18,000 *fl.* 1620*l.*

285. St. Andrew with a Cross. A sketch.

1 *ft.* 9 *in.* by 1 *ft.* 10 *in.*—P.

286. Atalanta and Meleager attacking the Calydonian Boar. The enraged animal is at bay by the side of a fallen tree, and beset in front by a group of hunters, amongst whom are the nymph Atalanta (who has just let fly an arrow and wounded him in the head) and Meleager by her side armed with a spear; two horsemen with javelins are galloping up to their assistance. On the opposite side and in front are two men, one of them blowing a horn, the other preparing to throw a javelin; several dogs are wounded, and a man lies dead at the feet of the beast.

10 *ft.* 4 *in.* by 13 *ft.*

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This picture is remarkably clear and brilliant, and the females unusually graceful. The animals are by Synders, and the landscape by Wildens.

Etched by Prenner. A similar composition is engraved by Van Kessel.

Pictures representing the above subject occur several times in this Catalogue.—*See pp. 32 and 34.*

287. St. Ambrose refusing the Emperor Theodosius admission into the Church after the Massacre at Thessalonica. The bishop, dressed in a splendid pontifical robe and wearing a mitre on his head, stands at the door of the Church opposing the entrance of the emperor, who is bending before him in the attitude of entreaty; three Roman soldiers are behind the latter, and six persons attend St. Ambrose; among them is a youth, in a white surplice, with a torch in his hand, and a man resembling the known portrait of St. Charles Borromeo.

11 *ft.* 5 *in.* by 7 *ft.* 10 *in.*—C. Worth 1500 *gs.*

Engraved by Schmuizer and Prenner.

The study for the above picture was formerly in the Munich Gallery.

Van Dyck has also painted a similar composition, in which he has borrowed freely from the preceding picture.

288. The Meeting between Ferdinand II. King of Hungary and Ferdinand, Infant of Spain and Governor of Belgium, previous to the Battle of Nortlingen, in 1634. In the foreground is a river god reclining upon a vase (emblem of the Danube), and two females, one of whom, habited in black and bending in grief over the imperial arms, personifies Germany. This picture formed part of the first triumphal arch erected in 1635.

11 *ft.* 5 *in.* by 12 *ft.* 2 *in.*—C.

Engraved by Van Thulden; by whom it was probably painted after a sketch by Rubens.

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The original sketch for the preceding is in the collection of Sir Abraham Hume, Bart.; and a fine study in chalk, for one of the females, is in the collection of Sir Thomas Lawrence, P.R.A.

289. Pepin, Duke of Brabant, with his Daughter St. Begue, the founder of the Beguine Nuns. She is attired in a scarlet dress, with full sleeves lined with fur, and a white linen covering on her head; her right hand is raised to her bodice, holding her pearl necklace. The duke is on the farther side of his daughter, and wears a fur cap. The figures are shown to the middle. An excellent and highly-finished picture.

3 ft. by 2 ft. 3 in.—P.

Worth 600 gs.

Engraved by Vanden Stein and Prenner.

290. A repentant Magdalen renouncing the vanities of the world. She is seated on the left of the picture; her countenance and streaming eyes are directed upwards, and her clasped hands express the agony of her mind. Her long flaxen hair falls negligently on her shoulders, the white satin robe and blue vest in which she is attired seem to have lost their charms, and her casket of jewels she is trampling under feet. The peace and tranquility of a religious life is allegorically represented by a female habited in black, composedly seated in the background. A brilliantly-coloured and highly-finished production.

6 ft. 3 in. by 4 ft. 7 in.—C.

Worth 1000 gs.

Engraved by Vosterman.

291. A Bust Portrait of the Archduchess Anne of Austria, consort of Louis XIII.

1 ft. 6 in by 1 ft. 3 in.—P.

There is a print by Louys, in an embellished oval, of this lady; and another of an octagon shape, anonymous.

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292. A Bust Portrait of Elizabeth de Bourbon, consort of Philip IV. of Spain. A duplicate, apparently by a scholar, of the Munich picture.

1 *ft.* 6 *in.* by 1 *ft.* 3 *in.*—P.

293. The Entombment. The Virgin and St. John, with the body of the Saviour ; the Virgin, clothed in a blue mantle, is seen in a profile view, standing on the right of the body, the arm of which she supports with her right hand, and her left is raised to remove a thorn from the brow of her dead son. St. John is on the opposite side, holding the arm near the wrist. Half figures. Painted in the artist's smooth and finished manner.

3 *ft.* 4 *in.* by 3 *ft.* 7 *in.*—P.

Etched by Prenner.

294. The Four Quarters of the Globe, represented by four river deities, and the same number of females. In the foreground are a tiger suckling her cubs, and a crocodile with which cupids are sporting. A broad and slightly-painted picture.

6 *ft.* 7 *in.* by 9 *ft.*—C.

Etched by Prenner.

295. The Virgin, seated on a splendid throne, clothed in scarlet and blue, investing St. Ildefonso with the chasuble of his Order ; the saint receives the gift on his knees, and is bowing his head to embrace it ; four female saints are present, two on each side of the throne, and three angels hover above in celestial light. This is a work of great excellence and beauty.

11 *ft.* by 7 *ft.* 6 *in.*—P.

Engraved by Witdouc. Watelet has engraved a print from a drawing, being a study by Rubens for the group on the left of the Virgin.

The interiors of the covers are decorated with :—

The portraits of the Archduchess Infanta Isabella and the

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Archduke Albert. The former represented on her knees in prayer, accompanied by her patroness St. Clara, who is offering her, on a book, a crown entwined with roses. The latter is also on his knees, in the presence of his patron St. Albert.

11 *ft.* by 3 *ft.* 6 *in.*—P.

Engraved by Harrewyns.

The exteriors of the covers were adorned with:—

A *Reposo* of the Holy Family. The composition exhibits the Virgin, clothed in a scarlet vest and blue mantle, sitting at the foot of a tree, with the infant Saviour in her arms, before whom is the child St. John, held by his mother Elizabeth, at whose left stands Zachariah, offering the Saviour a branch with fruit on it. A thinly-painted picture.

11 *ft.* by 7 *ft.* 4 *in.*—P.

Engraved by De Roy. Earlom has engraved a print of the above composition from a picture then in Lord Chesterfield's collection.

This altar-piece was painted for the chapel of the *confrérie* of the Order of St. Ildefonso, in the parish church of St. Jaques de Caudenberg, near Brussels; and when completed gave such universal satisfaction, that the Archduke Albert and the Archduchess Isabella, in concurrence with the chiefs of the Order, sent the artist a present of a purseful of Spanish pistoles, which he politely declined to accept, observing that he was deeply sensible of the kindness and liberality of the lords of the *confrérie*, but that he considered himself highly recompensed by the honour of being initiated one of the members of so illustrious an Order, and that he should never desire other gratification than the opportunity of contributing to its service.

A Drawing of the preceding picture of St. Ildefonso, done in India ink, heightened with white, was sold in the collection of M. Marquette 1775 . 251 *fs.* 10*l.*

And a Study in oils for the same was sold in the collection of the Elector of Cologne 1764 . 392 *fs.* 16*l.*

296. A Landscape, with a large castle surrounded by water

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standing in the middle distance. On the right are clusters of trees upon an abrupt hill, round the base of which flows a stream crossed in front by a rustic bridge; the pleasing effect of a summer's evening pervades the scene. A company of thirteen ladies and gentlemen have assembled on a fine grassy foreground to partake of the beauties of the season. This group appears to have been engaged in a concert, and now sporting; one of the gentlemen is endeavouring to throw a lady down, another holds the skirts of the dress of his female companion, and has a handful of flowers to cast at her, while a third is pursuing three ladies who are running away. A slightly-painted production.

1 ft. 9 in. by 3 ft.—P.

Worth 550 gs.

Engraved by Bolswert.

297. A grand mountainous Landscape, the greater part of which is overwhelmed by a cataract of water, spreading desolation through the country; intended to represent the fabled inundation of Phrygia. Upon the declivity of a hill, on the left, are Jupiter and Mercury taking the hospitable Baucis and Philemon under their protection, while the elements of destruction (thunder, lightning, and rain) are discharged upon the devoted inhabitants for their ingratitude and disobedience. A splendid production.

4 ft. 7 in. by 6 ft. 6 in.—P.

Worth 1500 gs.

Engraved by Bolswert.

A duplicate of the above is in the collection of Sir Thomas Baring, Bart.

298. Philip, Duke of Burgundy, surnamed the Good. His strong-featured countenance is seen in a three-quarter view, looking to the left, with short dark hair; he is clad in armour over a buff coat, and wears a rich yellow silk mantle embroidered with gold and jewels, to which is attached an ermine cape; these cover the left side and are fastened by a clasp of jewels on the right shoulder; the right hand grasps a baton, and

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the left is placed behind the hip. A vigorously-painted portrait, possessing a dignified and military air.

3 *ft.* 8 *in.* by 3 *ft.* 2½ *in.*—P. Worth 400 *gs.*

Engraved. In the Vienna Gallery.

299. Two Portraits of Old Men.

1 *ft.* 7 *in.* by 1 *ft.* 3 *in.*—P.

300. A full-length Portrait of Helena Forman, represented in an erect position, prepared to enter the bath. A brown fur mantle is wrapped negligently round her waist, and held by her left hand; the right arm crosses the bosom and holds the mantle on her shoulder; the upper part of the body and the legs are exposed; a scarlet carpet is under feet. This picture is painted with extraordinary care, and possesses such dazzling brilliancy of colour that every picture near it is eclipsed by its superior splendour.

5 *ft.* 8 *in.* by 3 *ft.* 1 *in.*—P. Worth 1200 *gs.*

Engraved by Prenner.

301. A youthful Faun or Bacchanalian Boy. His brows are crowned with ivy, and he holds a pipe with both hands, which he appears to have just ceased playing.

1 *ft.* 9 *in.* by 1 *ft.* 3 *in.*—P.

Engraved by Prenner.

302. St. Peter and St. Paul, in one picture. One of them is seen in a profile view, the other in a three-quarter position; both their countenances are directed upwards. A finished study.

1 *ft.* 10 *in.* by 1 *ft.* 6 *in.*—P

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303. A venerable Priest (probably intended for St. Augustin), with a gray beard, and habited in a rich chasuble. A finished study.

1 ft. 10 in. by 1 ft. 6 in.—P.

304. The Bust of a venerable old Man, with a bald head and a gray beard. The face is seen in profile. A study for a head of Joseph of Arimathea.

2 ft. 1 in. by 1 ft. 9 in.—P.

305. St. Jerome, in the habit of a cardinal, with a scarlet cap on his head. His venerable appearance is increased by a long gray beard.

2 ft. 1 in. by 1 ft. 9 in.—P.

306. A Bust Portrait of a Man of middle age, represented in a profile view, with a bald head, a plain black dress, and a broad full ruff round his neck.

Engraved by Prenner.

307. The Companion. A Portrait of a Gentleman. The face shown in a three-quarter view; mustachios and short hair: a broad full ruff adorns the neck, and a fur mantle covers the shoulders.

1 ft. 7 in. by 1 ft. 3 in.—P.

Engraved by Prenner.

308. A whole-length Portrait of Charles Ferdinand, Governor of Belgium, clad in armour, with a scarf over his shoulder, and wearing a cap decked with feathers.

Etched by Prenner. There is also a print very like this portrait engraved by Jegher.

309. The Companion. A Portrait of Ferdinand, King of Hungary, richly habited; wearing a cap on his head, and a

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mantle with a fur cape; his right hand holds a baton, and the left is placed on the hilt of his sword.

8 *ft.* 2 *in.* by 3 *ft.* 6 *in.*—C.

Etched by Prenner.

These portraits formed part of the decorations of the triumphal arches erected at Antwerp, in 1635, in honour of Ferdinand.

310. Maximilian I., when about fifty years of age, with the face seen in a three-quarter view. He is clad in brilliant armour, richly embossed with ornaments in gold, and wears a morion set with pearls and other costly gems, and a turban, surmounted by a crown adorned with rubies, is placed on the top of the helmet; the left hand holds a massive sword in its scabbard, and the right rests on a war-club; the bases of his jerkin are splendidly emblazoned with heraldic designs. A highly-finished and energetic work of art.

4 *ft.* 4 *in.* by 3 *ft.* 2 *in.*—P. Worth 500 *gs.*

Engraved in the Vienna Gallery.

311. A Portrait of the Artist, when near sixty years of age, with the face turned above three-quarters from the spectator. He wears a large hat turned up in front, and is dressed in a black coat and mantle, with a full pendant ruff; the left hand is placed on the sword hilt, and the right leans on a staff.

3 *ft.* 6 *in.* by 2 *ft.* 8 *in.*—C.

Etched by Prenner. Engraved—in the Vienna Gallery.

312. A Group of four naked Infants playing with a Lamb. The centre one is seated with his back to the spectator; the one on his right has wings, and is stooping to lift up the animal; the opposite infant is also seated on the ground; behind him lies a quantity of fruit.

2 *ft.* 5 *in.* by 3 *ft.* 10 *in.*—P.

Vienna Gallery.

Etched by Prenner, and engraved in mezzotinto by John Dean, after a picture in the Pembroke collection.

Walpole speaks in high terms of praise of the one now at Wilton, and describes it as "representing Christ, St. John, an angel, and a girl, personifying the church."

313. An old Man approaching with caution a bed on which a naked female is lying asleep.

1 ft. 4 in. by 2 ft. 2 in.—P. Worth 60*l*.

314. A Warrior clad in armour, grasping a sword in his right hand and bearing a shield on his arm, seated on the bodies of slain enemies and broken weapons of war; he is supported by the goddess Bellona, and crowned by Victory.

1 ft. 7 in. by 2 ft. 1 in.—P.

Drawn in lithography.

315. The Entombment. The body of the Saviour, presented in a fore-shortened position, is extended on the ground, the head resting on the knees of the Virgin, who is closing the eyes, while Mary Magdalen, kneeling by her side, supports His right arm. On the opposite side are St. John and three females; one of the latter, clothed in black, is on her knees weeping.

1 ft. 8 in. by 1 ft. 3 in.—P.

Etched by Prenner. A picture of a very similar composition is engraved by Soutman.

316. Portrait of a young Lady, habited in a Spanish dress, holding her gloves in her right hand and her handkerchief in the other.

2 ft. 7 in. by 1 ft. 10 in.—P.

317. A Fête in honour of Venus, in the Island of Cythera. The statue of the goddess is elevated in the centre near a

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grove of trees, and several votaries are paying homage and presenting their offerings, while numerous cupids are sportively dancing around it, and others are playing wantonly among the trees, or floating through the air with clusters of fruit; two beautiful females are advancing from the left with their offerings, and on the opposite side is a company of nymphs and satyrs dancing in lascivious movements. The temple of the goddess stands on a hill in the distance, from whence flows a cascade of water, in which cupids are slaking their thirst. Painted with a hasty freedom of handling, a brilliant glow of colour, and a rich redundancy of expression.

7 ft. by 11 ft.—C.

Worth 1200 *gs.*

Engraved by Prenner.

318. Portrait of a Lady known under the appellation of Titian's mistress. She is dressed in white satin worked with flowers and embroidered with gold, holding in her hand a fan in the shape of a small flag.

3 ft. by 2 ft. 3 in.—C.

This is a copy by Rubens after Titian.

319. Æneas escaping (with his father Anchises on his shoulders, and accompanied by his son Ascanius and his wife Creusa) from the Destruction of Troy. A sketch.

Engraved by Prenner.

320. Christ with His Cross. This represents the Saviour, after His resurrection, embracing His cross.

Engraved by N. Ryckman and Prenner.

321. Three Nymphs reposing on a bank after the Chase. The scene is a landscape, with a fountain and a grove of trees on the right, near to which lie three beautiful nymphs asleep; and under the shadow of a tree beyond them stands a shepherd

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leaning on a staff, gazing in admiration at their charms; while a youth, who should have guarded their sleeping hours, stands by the side of the fountain asleep, with his head reclining on his hand; a monkey and a quantity of fruit are on the ground in front, and a pheasant is drinking at the fountain. This elegant production is distinguished by the graceful forms of the females, and the purity and freshness of the colouring. The landscape appears to be the work of Mompert and the animals and fruit are by Snyders.

7 *ft.* by 9 *ft.*—C.

Worth 1200 *gs.*

Etched by Prenner.

322. The Annunciation. The Virgin, seen in a profile view, clothed in a white vest and a large blue mantle, is kneeling by the side of a small table in the centre; one hand is placed on an open book, and the other raised towards her face. Her attention is directed towards the celestial messenger, who is bending on one knee before her, his hands extended, and his head slightly bending forward (his face is also seen in profile); he is clothed in a gray vest, and a yellow and red mantle floats behind him. The Holy Spirit, in the form of a dove, is descending in a stream of light, attended by five angels (three of them casting flowers from their hands) and four cherubim.

5 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—C. (*about.*)

Engraved by Diepenbeke.

The greater part of this picture appears more like the work of Diepenbeke than Rubens.

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LICHTENSTEIN COLLECTION.

323. Saint Ann arranging the Virgin's Hair. St. Joachim is present, and several angels are flying above. A sketch.

2 *ft.* by 1 *ft.* 6 *in.*—P.

Lichtenstein Collection.

324. The Assumption of the Virgin. A slight and hasty production.—*For description, see p. 53.*

15 *ft.* 10 *in.* by 11 *ft.* (*arched top.*)

Engraved by Witdouc.

Painted for the church of the Chartreux at Brussels.

325. The Daughters of Cecrops (Aglauros, Herse, and Pandrosos) opening the fatal basket which enclosed the infant Erichthonius. One of the females has a purple mantle round her loins, and kneels on the left by the side of a balustrade; another bends inquisitively over the basket, and is merely covered with a blue robe over her knees; at her side stands an infant looking up at the third daughter, who has only a crimson scarf over her right arm, and in her hand she holds a piece of drapery; her left arm is over the shoulder of an elderly female.

6 *ft.* 10 *in.* by 10 *ft.* 1 *in.*—C. Worth 1500 *gs.*

Engraved by Van Sompel.

This picture was painted about the year 1614, a period when the artist finished his works with studious care and attention.

326. Venus arranging her Hair at her Toilet, attended by a Negress, and a Cupid holding her looking-glass. A copy after Titian, with variations: an indifferent work.

3 *ft.* 11 *in.* by 3 *ft.* 1 *in.*—P.

327. Whole-length Portraits of two Youths, the Sons of Rubens. They are habited in the elegant Spanish costume of the period; the youngest, who wears a blue vest with slashed sleeves and gold buttons, is amusing himself with a bird; the elder is habited in black silk, and stands with his left arm over his brother's shoulder, and holds a book under his right arm. This is a picture of the highest excellence and beauty, and well deserves the admiration and praise so constantly bestowed upon it by every beholder.

5 *ft.* 6 *in.* by 3 *ft.*—P. Worth 1500 *gs.*

Lichtenstein Collection.

Engraved by Pichler, of a large size, in mezzotinto.

A duplicate of the above is in the Dresden Gallery.—*See p. 83.*
Engraved by Daullé and Danzel.

The following six Pictures illustrate the life and noble actions of Decius :—

328. Decius consulting the Priests, previous to the Battle with the Gauls and Samnites. The general, clad in armour, over which is cast the scarlet paludamentum, stands before the priests awaiting the result of their divinations ; one of the latter, habited in splendid sacerdotal robes, is by the altar ; and the second priest stands on his right, holding a silver salver containing the entrails of the victim ; a stag lies on the ground in front ; on the left are two men bringing forward a white heifer.

8 *ft.* 4 *in.* by 13 *ft.* 1 *in.*—C.

Engraved by Schmuizer.

329. Decius haranguing his Soldiers previous to the Battle. The noble warrior is on an elevation on the right, in the attitude of addressing his troops, five of whom, chiefly officers, bearing the Roman banners and ensigns, stand before him with profound attention. The time appears to be indicated by the sun breaking forth in the east.

9 *ft.* 3 *in.* by 8 *ft.* 10 *in.*—C.

Engraved by Schmuizer.

A Study for the preceding picture was sold in the collection of Randon de Boisset 1777 . 1200 *frs.* 48*l.*

330. Decius receiving the Benediction of the Priests, when swearing to devote himself for the Success of his Army. The hero, completely enveloped in his scarlet paludamentum, is bending humbly before the priests, one of whom has laid his hand on the head of the consul ; the second priest, of an aged and venerable aspect, is a little behind the former, clothed in

Lichtenstein Collection.

an ample mantle of a gray colour; on the left are three soldiers, witnessing with deep emotion the solemn ceremony.

9 ft. 4 in. by 10 ft. 7 in.—C.

Engraved by Schmuizer. There is also a print in aquatinto, done from a sketch formerly in Mr. Cosway's collection.

The Sketch for this picture is in the Munich Gallery.

331. Decius sending the Lictors away previous to the Battle. He is represented caparisoned for the battle, standing by the side of a spirited gray charger, which he is about to mount; his attention is directed to three lictors, who are in the opposite side, with the fasces on their shoulders.

9 ft. 3 in. by 10 ft. 11 in.—C.

Engraved by G. A. Muller.

332. The Death of Decius. In the midst of the battle and confusion of an obstinate and sanguinary conflict between horse and foot soldiers, is seen the noble Decius falling backwards from his plunging charger, pierced by a spear in the neck; while one of his valiant troops, mounted on a spirited piebald horse, is avenging his death. Among the dead and dying, with which the field is covered, is one lying prostrate on his back in the foreground, with a spear broken in his breast.

9 ft. 3 in. by 16 ft. 4 in.—C.

Engraved by G. A. Muller.

333. The Obsequies of Decius. The dead soldier is extended on a couch, on each side of which are several of his companions in arms; among these, on the left, is a subaltern rudely holding a female by the skirt of her dress with one hand, and a captive by the hair of the head with the other; the former has an infant in her arms and another infant by her side; near these is a second soldier dragging forward a young woman by the hair of the head; three prisoners lie bound in front, and the rich spoils of victory, consisting of gold and

Lichtenstein Collection.

silver vases, &c., are distributed on the right. The head of the couch is decorated with trophies composed of arms, banners, and the heads of enemies.

9 ft. 3 in. by 15 ft. 11 in.—C.

The set is worth 6000 *gs.*

This splendid set of pictures does honour to the name of the author; and although it is evident that the auxiliary hands of the artist's scholars have contributed largely to their completion, yet the creative mind of Rubens reigns throughout in the grandeur and simplicity of the compositions. The conception and designs are his alone; the life and expression of the whole owe their existence to his master spirit.

The original Sketch of the last picture is in the Munich Gallery; and a finished Study for the captives, who lie bound in front, was exhibited in the British Gallery, in 1829, and is now in the collection of Sir Abraham Hume, Bart.

12 in. by 20 in.—P.

334. A Head of St. Paul. The face is seen in a front view, with black hair and beard.

1 ft. 8 in. by 1 ft. 4 in.—P.

335. A Female, seated on the ground, weeping over the bodies of slain warriors, two of whom lie prostrate near her; implements of war are scattered about, and a battle of cavalry is seen in the distance. A spirited sketch.

14 in. by 19 in.—P.

Worth 50 *gs.*

336. An Allegorical Subject, representing a warrior extending his arm towards a female, who stands in the centre with a cupid at her side, bearing a cornucopia, and on whose right is Time bringing forward a female. In the lower part of the picture is seated a youth, with an eagle by his side. A sketch.

2 ft. by 1 ft. 7 in.—P.

Lichtenstein Collection.

337. Jupiter and other Deities. The Three Graces are on the right, and on the opposite side is Mercury clasping a goddess round the waist. A sketch for a ceiling.

2 ft. by 1 ft. 6 in.—P. Worth 50 *gs.*

338. The Fall of Phaeton. A sketch.

3 ft. by 1 ft. 9 in.—P.

There is an etching by Panneels of this subject.

339. The Entombment. Joseph of Arimathea and St. John bearing the body of the Saviour to the tomb, attended by the three Maries. A finished study.

2 ft. 9 in. by 2 ft. 1 in.—P. Worth 70 *gs.*

340. Portrait of a Gentleman about twenty-eight years of age, seen in a three-quarter view, with dark hair, a tuft of beard, and mustaches. His dress is composed of a black striped silk vest and hose, a dark cloak and a full white ruff; his right hand holds his bonnet, and the left his gloves; dated 1615. A well-finished and powerful picture.

4 ft. 4 in. by 3 ft. 2 in.—P. Worth 350 *gs.*

341. Apollo, attended by numerous cupids, advancing from the east in his chariot drawn by fiery coursers; and Night retiring with her weary steeds within a veil of clouds. An unfinished study.

1 ft. 10 in. by 3 ft.—P. Worth 60 *gs.*

342. An Allegorical Subject. The composition exhibits a youth (probably intended for Augustus) whose brows are bound with laurel: he is seated on the right, holding a wand in one hand and a cornucopia in the other; and on the opposite side is Minerva, in a similar position, with her foot on a lion.

Potsdam Gallery.

A decorated oval is in the centre above them, encompassing an armed warrior, under whose feet are slain enemies; two angels are above. An unfinished sketch, probably intended for a frontispiece to a book.

2 *ft.* by 1 *ft.* 7 *in.*—P.

Worth 60 *gs.*

343. Ajax offering Violence to Cassandra before the Altar of Minerva. A very indifferent picture, and probably the work of a scholar.

7 *ft.* 2 *in.* by 9 *ft.* 2 *in.*—C.

The following Pictures are in the Sans Souci at

POTSDAM.

344. Susanna and the Elders. Susanna is represented with one leg over a high stool, and concealing her bosom with both hands; the elders are behind, removing her covering, and one of them is touching her back with his hand. This is a repetition, by a scholar, of the Munich picture.

6 *ft.* 7 *in.* by 6 *ft.* 11 *in.*—C.

Engraved by P. Pontius. The same in reverse, with slight variations, is engraved by Querinus Marc. The subject is also engraved by Vosterman, Simon, and Jegher.

345. The Virgin with the infant Saviour in her arms, encircled by a multitude of angels, two of whom are placing a chaplet on her head.

4 *ft.* 9 *in.* by 3 *ft.* 6 *in.*—C.

Engraved by Visscher. There is also a spirited etching of this, with some slight variations in the figures, anonymous.

This is a duplicate of the one in the Louvre, painted by a scholar.

346. Abraham about to sacrifice his Son Isaac. The youth, with his hands bound behind him, is on his knees at the side

Potsdam Gallery.

of the altar ; and his father stands by with a knife in his hand, which he is restrained from using by an angel holding his arm.

7 ft. 9 in. by 5 ft.—C.

Engraved by Stock. The same subject, differently composed, is engraved by Galle, and also by an anonymous engraver.

347. The Adoration of the Magi.

9 ft. 6 in. by 7 ft.—C.

348. Christ triumphant over Sin, Death, and the Grave.

6 ft. by 4 ft. 6 in.—C.

Engraved by Bolswert.

349. The Holy Family. The Virgin is seated, holding the infant Saviour erect in her lap ; St. John stands before her, and St. Joseph is at her side. The divinity of the Infant is indicated by a dove hovering over His head ; on the left of the Virgin is placed a cradle.

5 ft. 5 in. by 4 ft. 1 in.—P.

350. St. Cecilia singing and playing on the harpsichord. The Saint is attended by four angels, two of whom stand at her side, and the third is seated on the back of a sphynx.

5 ft. 7 in. by 4 ft. 3 in. ; or 5 ft. 10 in. by 4 ft. 6 in.—C.

Engraved by Witdonc. The same subject, with only two angels, is engraved by Panneels ; and again by Lommelin.

This picture was formerly in the collection of Prince Carignan, and was sold in that of the Duc de Tallard, in 1756, 20,050 *fs.* 802*l.*

351. St. Barbara. The saint is standing in front of a prison, holding a branch of palm in her hand, and a sword lies at her feet ; two angels are descending, with a chaplet and a sprig of lily in their hands.

6 ft. 6 in. by 3 ft. 10 in.

Engraved by Bolswert, omitting the angels.

Potsdam Gallery.

352. The Exaltation or Ascension of the Virgin. The Virgin, with the infant Saviour in her arms, is ascending upon a cloud; and a company of saints are in adoration beneath.

8 *ft.* 5 *in.* by 5 *ft.* 10 *in.*—C.

353. The Elevation of the Brazen Serpent in the Wilderness.

5 *ft.* 9 *in.* by 7 *ft.*—C.

This is a duplicate (chiefly by a scholar of Rubens) of the magnificent picture in the collection of J. B. Owen, Esq., and described in this Work.

354. An Allegorical Subject, allusive to the Government of Marie de Medicis.

5 *ft.* 1 *in.* by 6 *ft.* 8 *in.*—C.

355. Flora, Ceres, and Pomona, holding a cornucopia erect full of fruit; the nearest of them is seen in a profile view, seated in front, giving a monkey some fruit; a parrot is perched on the top of the cornucopia, and another parrot is flying towards it.

7 *ft.* by 4 *ft.* 5 *in.*—C.

Engraved by Van Kessel.

356. The Birth of Venus. The goddess, buoyant upon the waves, is arranging her beautiful hair, while the Nereides and Tritons attend upon her with pearls and other gems of the ocean; the Loves sport in air around her; and near the side, a little retired from the front, are Neptune and Amphitrite observing her.

8 *ft.* 10 *in.* by 9 *ft.* 8 *in.*—C.

Engraved by Soutman. The same subject, with three cupids bearing festoons of shells, is engraved by P. de Jode. Schmuizer has also engraved a print of a similar composition, from a picture then in the possession of the Count of Schoenborn.

Potsdam Gallery.

357. Christ raising Lazarus from the dead. The composition of this splendid production consists of seventeen figures; in the centre stands the Saviour, with extended arms, apparently addressing the resuscitated man, who is quitting the tomb, assisted by a female and a man, who are removing the grave-clothes from him.

8 *ft.* 6 *in.* by 6 *ft.* 6 *in.*—C.

Engraved by Bolswert. This picture was exhibited in the Louvre in 1814, and restored in 1815.

358. The Apotheosis of Psyche.

4 *ft.* 4 *in.* by 5 *ft.* 7 *in.*—C.

359. The Assumption of the Virgin. A sketch.

2 *ft.* 5 *in.* by 1 *ft.* 10 *in.*—P.

360. Perseus and Andromeda.

3 *ft.* 11 *in.* by 4 *ft.* 11 *in.*—P.

There is a print of this subject, in which the hero has dismounted from Pegasus, and is taking Andromeda by the hand to release her, engraved by Tardieu.

361. Hercules strangling the Nemean Lion. The hero has seized the animal by the head, and is compressing it with both arms round the neck; the gasping beast in his struggles has fixed his talons in the arm and leg of Hercules. A dead tiger lies extended on the ground in the front.

Engraved by F. F. Freidhof in 1801, from a picture in the collection of the King of Prussia.

A Drawing in red chalk, a study for the preceding, was sold in the collection of M. Mariette, in 1775, for 30 *frs.*

362. The Virgin, seated on a throne, with the infant Saviour in her arms; before whom a great number of saints are assembled.

3 *ft.* 1 *in.* by 2 *ft.*—P.

This is a masterly Sketch for an altar-piece.

Potsdam Gallery.

363. The marriage of St. Catherine.

7 *ft.* 1 *in.* by 8 *ft.* 3 *in.*—C.

364. Portraits of a Lady and Gentleman; the former is seated on the left, with a large dog by her side, resting its head upon her knee.

4 *ft.* 4 *in.* by 3 *ft.* 8 *in.*—C.

365. The Holy Family. The Virgin is seated, holding the infant Saviour in her lap, while the Child bends forward to embrace St. John; St. Joseph is a little retired from the group, leaning on both arms, observing them.

5 *ft.* 3 *in.* by 4 *ft.* 9 *in.*—P.

366. The infant Saviour and St. John playing with a Lamb, in a landscape; the former has His hand on the head of the lamb, and the latter is embracing its neck.

3 *ft.* 7 *in.* by 5 *ft.*—C.

Engraved by Galle; and on wood by Jegher.

367. Romulus and Remus, suckled by a wolf. A sketch.

2 *ft.* 3 *in.* by 3 *ft.* 1 *in.*—P.

Engraved, anonymous.

Formerly in the collection of M. Pasquier, at Rouen.

368. Four Infants playing with a Lamb, in a landscape.

4 *ft.* 4 *in.* by 4 *ft.* 2 *in.*—P.

A duplicate of the picture in the Vienna Gallery.—*See p.* 26.

369. A Portrait of a Youth, dressed in the Spanish costume.

2 *ft.* 8 *in.* by 2 *ft.*—P.

370. A Portrait of a young Lady.

2 *ft.* 8 *in.* by 2 *ft.*—P.

Potsdam Gallery.

371. A Choir of Angels.

2 ft. 3 in. by 2 ft. 8 in.—P.

This beautiful production was formerly in the collection of M. Lormier of the Hague.

372. A young Man and Woman sitting together, in a landscape.

2 ft. 6 in. by 3 ft. 8 in.—P.

373. Two Children playing with a Lamb. A sketch.

1 ft. 6 in. by 1 ft. 11 in.—P.

374. Charity. A beautiful woman crouching down to suckle three infants.

2 ft. 3 in. by 1 ft. 8 in.—Cop.

Engraved by Galle and Surugue.

375. Orpheus and Eurydice. A sketch.

1 ft. 10 in. by 2 ft. 6 in.—P.

This subject is engraved by Dickenson and Desplaces.

Formerly in the collection of M. Pasquier, at Rouen.



376. Melchizedek, King of Salem, supplying Abraham with Bread and Wine. The kingly priest, habited in full robes and wearing a cope over his head, encompassed by a wreath, is receiving Abraham with open arms; the latter, clad in armour and a helmet on his head, stands erect before him, holding a staff in one hand and the other hand placed on his breast; on his left are three soldiers taking bread from the hands of attendants; and behind him is a youth holding his horse; only parts of these are seen. A man with a basket full of bread on his back, and another bending down with a vase of water, are close to Melchizedek. The background is composed of a stone building with an archway.

Engraved by Witdone. This subject is also engraved by Neefs. Now in the gallery at Hesse-Cassel.

377. The Martyrdom of St. Peter. The saint is fastened to a cross with his head downwards, and one of the executioners is on the left side, bending on one knee, exerting himself to fix the cross in the ground; another, on the opposite side, holds one of the martyr's hands, and three other men are engaged in tying and nailing the saint's feet; an angel is seen descending with a palm and a wreath.

12 ft. by 8 ft. 6 in.—(about.)

There is a very indifferent print of this by Ernst Thelott.

This capital altar-piece is painted with unusual care and studious attention. The body of the saint is admirably drawn and coloured, and may be cited as a model of excellence. The whole possesses a breadth and power of expression which entitle it to the admiration of every connoisseur. Michel, in his *Life of Rubens*, says, that this picture was painted on commission, for an inhabitant of the city of Cologne, and that it was bespoke by M. Geldorp, in 1636, a painter, at that time residing in London. To this order it appears that little attention was paid, and the year following the artist received a letter from the agent, requesting to know if the picture was finished; and to this application Rubens replied by letter in the following terms:—

“Sir,—I cannot conceive by what accident an altar-piece is required at London; if it is for Cologne, why have you not sent me the measure, without which I cannot commence? And when I am in possession of this, let me have the honour of repeating, that the stipulated time for its completion must be extended to eighteen months, in order that I may be able to do justice to the person for whom it is destined.” After some observations upon the suitability of the subject, the arrangement of the composition, &c. &c., he goes on to say, “I have a particular affection for the city of Cologne, it being the place of my birth and residence until my tenth year, and I have often wished to revisit it; but I fear that, what with the difficulty of travelling and my constant engagements, there is little hope of my being able to fulfil this inclination.”

This letter is signed, and dated July 25, 1637.

A second letter, dated April 1638, addressed to the same person, commences by saying,—“I have just learnt from M. Limens (the gentleman for whom the picture was ordered) that you wish

to be informed in what state of progress the picture is in which I have in hand for your friend at Cologne; to which I have the honour to reply, that it is already considerably advanced, and I hope to make it one of the best pictures that ever came from my hands, of which intention you may freely assure your friend. But I must not be pressed to finish it; and I request you to leave its completion to my discretion and convenience, that it may be done with due taste and care; for although I am inundated with orders, yet this subject pleases and invites my attention more than any other I have in hand."

By whatever accident it occurred, this picture remained in the artist's possession until his decease, in 1640, when it was valued at 1200 *fl.* (108*l.*), and purchased by a gentleman of the name of Jabach, of Cologne, who is said to have presented it to the church of St. Peter, in that city.* Report, however, gives the painter the honour of having presented it to the church in which he was baptized; but the preceding statements completely nullify this account.

Travellers should be informed, that this picture is not visible to the public but upon extraordinary occasions, the guardians of the church's property having caused a copy to be attached to the back of the original, which turns on a pivot. The object of this is, to obtain a trifling fee for the sight of it.

The preceding picture was exhibited in the Louvre in 1814, and restored to the church at Cologne in 1815.

378. Venus endeavouring to detain Adonis from the Chase, and Cupid seconding her endeavours by holding the spear of the huntsman and embracing his thigh; the car of the goddess, and her milk-white swans in playful action are behind her. Three sporting dogs on the opposite side complete the composition.

2 *ft.* 6 *in.* by 1 *ft.* 9 *in.*—P. Worth 550 *gs.*

Engraved by Tassaert, and also in the Musée Français.

Taken from the Louvre in 1815, and restored to the Hague Gallery.

* This opinion is in some measure confirmed by an inscription on the altar, which states that it (the altar) was erected and endowed by M. Jabach.

379. Adam and Eve in the Garden of Eden.

2 *ft.* 6 *in.* by 3 *ft.*—P.

This and the preceding are beautiful examples of exquisite finishing, with brilliancy and purity of colour truly enchanting. The landscapes are by the hand of Breughel, who in this picture appears to have exerted his best talents to exhibit in the most splendid and glowing colours the riches of the garden of Eden, by the almost infinite variety of animal and vegetable productions; yet, notwithstanding such an accumulation of objects, the figures by Rubens stand forth pre-eminent.

This matchless production of the two masters was sold in the collection of Madam Backer, at Leyden, 1766, for 7350 *fl.* 661*l.*

Now worth 1200 *gs.*

Now in the Hague Gallery.

380. Portrait of Elizabeth Brant, first wife of Rubens.

3 *ft.* by 2 *ft.* 4 *in.*—P. (*about.*)

Now in the Hague Gallery.

381. Portrait of Helena Forman, the artist's second wife.

3 *ft.* by 2 *ft.* 4 *in.*—P. (*about.*)

Now in the Hague Gallery.

382. Roman Charity. The venerable prisoner, whom age and abstinence have rendered feeble, is represented crouching down with his legs under him and his hands chained behind his back; his affectionate daughter (who is seated on the ground) is endeavouring to sustain his life by nourishment from her own breasts, and whilst engaged in the pious act looks round with watchful anxiety.

4 *ft.* 8½ *in.* by 5 *ft.* 9 *in.*—C.

Engraved by A. Voet.

Collection of M. Stiers d'Aertselaer 1822 . 5300 *fl.* 477*l.*

Now in the Hague Gallery.

383. A Portrait of R. P. Michael Ophovius, a Dominican Monk, habited in the costume of his Order. The face, which is that of a robust man, is seen in a front view, and the action of

the hands indicates that he is speaking to some one. This priest was the friend and confessor of Rubens, through whose interest he was promoted to the bishoprick of Bois-le-Duc. This excellent production in portraiture is distinguished for its powerful effect and energetic expression.

3 *ft.* 6 *in.* by 2 *ft.* 7 *in.*—C.

Engraved by Vanden Bergh. There is also a bust portrait of this person engraved, oval, anonymous.

Collection of M. de Vinck de Wesel, *Antwerp*, 1814, 3800 *fl.* 342*l.*

———— M. Stiers d'Aertselaer, *Antwerp*, 1822, 4650 *fl.* 410*l.*

Now in the Hague Gallery.

384. Christ bearing His Cross to Mount Calvary.

2 *ft.* 2 *in.* by 1 *ft.* 6 *in.*—P. (*about.*)

An excellent Sketch for the altar picture formerly in the abbey-church of Affleghem, and now in the Musée at Brussels.—*See p.* 56.

Now in the Musée at Amsterdam.

385. The Annunciation.

Now in the Musée at Amsterdam.

The following pictures are in the

LOUVRE.

386. Elijah fed by an Angel in the Desert. The prophet, clad in a vesture of the skin of animals and a large mantle wrapt loosely round him, stands before the angel, from whom he is taking a loaf of bread and a cup of drink. The figures are of a colossal size. Painted by Rubens and scholars, for the convent of Locches, near Madrid.

14 *ft.* 6 *in.* by 12 *ft.* 8 *in.*—C. (*about.*)

Engraved by Lauwers, and etched by Panneels.

Valued by the Experts du Musée, in 1816, at 30,000 *frs.* 1200*l.*

387. The Triumph of the Christian Law; allegorically represented by a female standing in a splendid car, holding up a

Louvre.

chalice in her hand, with an angel at her side supporting a cross; near them is placed a globe, and many other figures.—*For description, see series in the convent of Locches*, p. 139.

14 *ft.* 9 *in.* by 18 *ft.* 3 *in.*—C.

Engraved by N. Lauwers.

Valued by the Experts du Musée, in 1816, at 160,000 *fs.* 6400*l.*

388. The Adoration of the Magi; a composition of eleven figures. Painted in the artist's early manner.

8 *ft.* 6 *in.* by 5 *ft.* 8 *in.*—C.

Engraved by Bolswert and Panneels.—*For description, see p.* 49.

Valued by the Experts du Musée, in 1816, at 150,000 *fs.* 6000*l.*

A duplicate of the preceding is in the Marlborough Collection.

389. The Flight into Egypt by Night. The Virgin, clothed in a scarlet vest and a greenish mantle, is mounted on an ass, and holds the infant Saviour in her arms; they are attended by two angels, one of whom leads the beast, and the other is flying over them with a torch; St. Joseph, in a yellow mantle, follows them. The view exhibits a woody landscape, with a large stream of water on the left, in which the moon is brightly reflected; and at some distance in the opposite side are seen some figures round a fire, but the light of both these objects is eclipsed by the radiance from the divine Infant.

2 *ft.* 4 *in.* by 3 *ft.* 4 *in.*—C.

Valued by the Experts du Musée, in 1816, at . 12,000 *fs.* 480*l.*

A picture of a very similar composition to the preceding was exhibited in the Louvre in 1814, and claimed and restored in 1815.

390. The Virgin, with the infant Saviour in her arms, surrounded by a wreath of flowers. The latter are the work of Breughel.

15 *in.* by 12 *in.*—P.

Valued by the Experts du Musée, in 1816, at . 3000 *fs.* 120*l.*

Louvre.

391. The Virgin, with the infant Saviour in her arms, borne upon clouds, and surrounded by numerous naked infants.

4 *ft.* 1 *in.* by 3 *ft.* 2 *in.*—P.

Engraved by Visscher.

Pictures representing the same subject occur in pages 69 and 105.

Valued by the Experts du Musée, in 1816, at 75,000 *fs.* 3000*l.*

A duplicate of the preceding, of larger dimensions, done by one of the artist's scholars, occurs in the gallery at Potsdam.

392. The Tribute-Money. This is chiefly the work of a scholar.

Valued by the Experts du Musée, in 1816, at 50,000 *fs.* 2000*l.*

The original Picture is described in a subsequent page of the Work.

393. Christ on the Cross. The Saviour has yielded up the ghost, and the multitude have departed; the Virgin, with St. John and the Magdalen, alone remain. The first, suffering intense grief, stands on the right, her hands clasped and her countenance directed towards the Saviour. On the opposite side stands St. John, clad in an ample scarlet vest, also looking at his crucified Lord; and at the foot of the cross is Mary Magdalen, embracing his feet. Painted chiefly by the artist's scholars.

11 *ft.* 3 *in.* by 8 *ft.* 8 *in.*—C.

Valued by the Experts du Musée, in 1816, . 8000 *fs.* 320*l.*

394. Queen Thomyris commanding the Head of Cyrus to be immersed in Blood. The queen, richly attired in a light satin robe, embroidered in gold, and a mantle lined with ermine, is seated on a throne on the right, with the royal sceptre in her hand. On her left stand two female attendants, one of whom is dressed in a satin vest of lemon colour and a light blue scarf; behind them is an elderly female; their attention is directed to the executioner, who is on the opposite side, holding the head of Cyrus over a brazen vase filled with blood. Close to the



Louvre.

front is a thin man, standing with his hands behind his back, observing the ceremony; he has on a fur cap, and wears a crimson robe. A venerable minister of state is on the right of the queen, and two soldiers are behind him. Painted in the artist's free and florid manner.

8 *ft.* 1 *in.* by 6 *ft.* 1 *in.*—C.

Valued by the Experts du Musée, in 1816, at 100,000 *frs.* 4000*l.*

395. Diogenes, surrounded by a crowd of people, searching with a lantern in his hand, by daylight, for an honest man. Two children are close by his side mocking at his folly. Done in the school of Rubens, and possibly touched upon by his hand.

6 *ft.* $\frac{1}{4}$ 1 *in.* by 7 *ft.* 8 *in.*—C.

Valued by the Experts du Musée, in 1816, at 70,000 *frs.* 2800*l.*

A duplicate of the preceding is in the Munich Gallery.—See p. 60.

396. A Tournament of six armed Knights, near the walls of a fortified town: they are attended by a herald and two pages. The landscape is beautifully illumined by the rays of the setting sun. This is a masterly-finished sketch, of extraordinary beauty.

2 *ft.* 3 *in.* by 3 *ft.* 8 *in.*—P.

Valued by the Experts du Musée, in 1816, at 20,000 *frs.* 800*l.*

397. A Landscape, represented under a singular effect of the sun upon a fog, which is seen rolling in volumes over the banks of a stream. The view presents on the right a cluster of trees rising from a rugged bank, from one of these trees a net is extended across an opening, and attached to another tree nearer the front; the owner of the net sits on the bank, watching the approach of some birds; and two ladies and a gentleman are reposing on the ground in front, observing him. In the centre of the foreground are two men sawing a piece of timber; and upon an eminence in the middle-distance is a windmill.

1 *ft.* 5 *in.* by 2 *ft.* 7 *in.*—C.

Leurre.

Engraved by Bolswert ; and in the Musée Français, by Duparc.
 Valued by the Experts du Musée, in 1816, at . 8000 *fs.* 320*l.*

398. A Village Wedding, or Festival. The scene is an open landscape, with a country inn on the right, before which are numerous groups of peasantry covering the whole of the foreground ; many of them are dancing in couples, to the music of a bagpipe and fiddle ; others are drinking and carousing, or seated on the ground embracing. A large group, chiefly composed of mothers suckling their infants, is near the front ; and close to the right side are two females, one of whom a peasant is inviting to dance ; the other standing with her hands crossed in front, represents a portrait of Helena Forman. The whole company consists of about eighty persons, exhibiting a scene of festive jollity and rapturous mirth. It is, perhaps, impossible to cite an example possessing greater freedom and energy of execution, brilliancy and vigour of colour, or force of expression, than is found in this picture.

4 *ft.* 11 *in.* by 7 *ft.* 11 *in.*—P.

Engraved by Fessard ; and in the Musée Français, by Dugreel.
 Valued by the Experts du Musée, in 1816, at 100,000 *fs.* 4000*l.*

A sheet of paper, containing on both sides near thirty studies for groups in the preceding picture, done in outline with a masterly free pen, is in the collection of Sir Thomas Lawrence, P.R.A.

399. Portraits of Helena Forman and her two Children. The lady, who is apparently about twenty-two years of age, is attired in a light dress, and wears a large straw hat decked with feathers ; her face, which is turned above three-quarters from the spectator, is suffused with a tender shadow from the projection of the hat ; the youngest child is seated on her lap, and the other stands by her side, holding something in its pinafore.

3 *ft.* 5 *in.* by 2 *ft.* 6 *in.*—P.



Louvre.

Engraved in the Musée Français, and by M. Cosway; in the latter, one of the children is omitted.

Of the numerous pictures by the master in this gallery, this, although little more than a finished study, possesses so much truth of nature and sweetness of expression, that it is by far the most attractive and engaging.

Collection of M. de la Live de Jully, 1769	.	20,000 <i>fs.</i>	800%.
———— Randon de Boisset	. 1777	. 18,000 <i>fs.</i>	720%.
———— Count de Vaudreuil	. 1784	. 20,000 <i>fs.</i>	800%.
Valued by the Experts du Musée, in 1816	.	35,000 <i>fs.</i>	1400%.

400. A Landscape, representing a hilly country intersected by a river, with buildings on its banks, adjoining which is a stone bridge; a second bridge, formed of planks, crosses the river near the front; in the foreground are a flock of sheep, and several figures; the latter consist of a shepherd seated at the foot of a tree on the right, who appears to have just ceased playing his pipe, and is looking earnestly at a beautiful rainbow, which crosses the heavens in the opposite side; near him stands a peasant directing the attention of a female to a happy couple who are reclining on the ground together.

3 *ft.* 9 *in.* by 5 *ft.* 3 *in.*—P.

Engraved by Bolswert, with the omission of some of the sheep, and other slight variations; and also in the Musée Français.

Valued by the Experts du Musée, in 1816, at 10,000 *fs.*, 400%: but worth 800 *gs.*

401. A Portrait of a Lady, said to be of the family of Boonen, but would probably be taken for that of the artist's first wife. She appears to be about twenty-six years of age, and is seen in a three-quarter view; her dark brown hair is adorned with a crown of jewels, and her dress composed of black silk, the bodice of which is braided with gold lace and flowers; a gold chain is round the neck, and a triple chain of the same metal, of an antique form, set with jewels, is suspended in front

Louvre.

and held by the right hand. A brilliantly-coloured and highly-wrought picture.

1 *ft.* 11 *in.* by 1 *ft.* 5 *in.*—P.

Collection of Baroness de Boonen, at Brussels, 1776, 2025 *fl.* 182*l.*

Sold in the collection of the Duc de Praslin, 1793, 7750 *fs.* 310*l.*

Valued by the Experts du Musée . . . 1816, 10,000 *fs.* 400*l.*

402. A Portrait of the President Richardot.—*See* VAN DYCK.

403. The Flight of Lot and his Daughters. Lot, habited in a light crimson mantle, is advancing under the guidance of an angel, followed by his reluctant wife, who is dressed in a bluish robe, and behind whom is an angel urging her on; these are followed by the daughters; one of them, dressed in a scarlet gown, is leading an ass, laden with household utensils and vessels of gold and silver; the other carries a basket of valuable objects on her head. The party has just quitted the gate of the devoted city, towards which the demons of destruction are hastening through the air.

The superior excellence of this beautiful production is strongly confirmed by the artist himself, who has signed and dated it P. E. P. A. RUBENS, 1625, a mark of distinction which the writer has observed but thrice on his pictures, and but very few are marked even with his initials.

2 *ft.* 4½ *in.* by 3 *ft.* 9½ *in.*—P.

Valued by the Experts du Musée, in 1816, at 60,000 *fs.* 2400*l.*

The same subject, differently composed, is engraved by Lucas Vosterman; dated 1620.—*See Marlborough Collection.*

The following twenty-one pictures, forming a series illustrative of the principal events of the life of Marie de Medicis, were painted by her express order in the year 1620, for the purpose of decorating the Luxembourg Palace, and were completed at Antwerp, in the short space of two years; to accomplish which arduous task, Rubens necessarily had recourse to the assistance of his skilful pupils. In these magnificent productions the



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artist, freely indulging in the poet's and painter's licence, has richly embellished each subject with allegorical figures and fabulous deities, enhancing the luxuriance of his creative powers in composition with the lustre of his resplendent colouring.—They now adorn the Louvre.

404. The Destiny of Marie de Medicis. The Fates, personified by three beautiful females, represented spinning the thread which involves the destiny of the queen, under the auspices of Juno, who, leaning affectionately upon Jupiter, is supplicating his benign interference.

12 ft. 9 in. by 5 ft. 2 in.—C.

Engraved by Chastillon.

405. The Birth of the Queen. Lucina is committing the infant princess to the care of the city of Florence; the last is personified by a female with a castle on her head; three genii bearing the emblems of felicity and honours fly over her head, and a river deity is recumbent on the foreground.

12 ft. 9 in. by 7 ft. 9 in.—C.

Engraved by Duchange.

406. The Education of the Queen. Minerva is instructing the young princess in the arts and sciences, assisted by Apollo, Mercury, and the Three Graces.

12 ft. 9 in. by 7 ft. 9 in.—C.

Engraved by A. Loir.

407. Henry IV. deliberating upon his Marriage. The king is represented viewing with admiration the portrait of the Princess Marie de Medicis, which is held before him by Hymen, and, under the influence of Minerva and Love, makes choice of her for his consort; Jupiter and Juno look down with approbation on his election.

12 ft. 9 in. by 7 ft. 9 in.—C.

Engraved by J. Audran.

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408. The Marriage of the Queen. The princess, splendidly attired, is receiving the token of her union from the hands of the Grand Duke Ferdinand of Tuscany, proxy for Henry IV.; the august ceremony is performed by the Cardinal Aldobrandini, in the church of Santa Maria del Fiore. The grand duchess and the principal ladies of the court attend the queen, and the Marquis de Sillery and other gentlemen are in the opposite side.

12 ft. 9 in. by 7 ft. 9 in.—C.

Engraved by Trouvain.

409. The Debarkation. The queen, attended by her suite, is quitting her magnificent yacht to land at the city of Marseilles, and the supposed tutelar deities of the city await her approach with open arms. Fame, with a double trumpet, is proclaiming her arrival; and the Nereides and Tritons sporting around the vessel indicate the favour of the marine deities, who have been propitious to the voyage.

12 ft. 9 in. by 7 ft. 9 in.—C.

Engraved by Duchange.

410. The Marriage of Henry IV. with Marie de Medicis, consummated at Lyons, December 9, 1600. The city of Lyons is personified by a female with a tower on her head, seated in a car drawn by two lions, conducted by two cupids, bearing lighted torches; her attention is directed upwards, where the newly-married couple appear under the forms of Jupiter and Juno; the former, seated on an eagle, with a thunderbolt in his hand, is receiving the homage of the queen; Hymen and the Loves preside at the interview.

12 ft. 9 in. by 7 ft. 9 in.

Engraved by Duchange.

411. The Birth of Louis XIII. The queen, recumbent on a couch, is looking affectionately at the new-born infant, whom Justice is placing in the arms of Health, personified by

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a young man with a serpent; on the other side of the queen is the nymph Fruitfulness, presenting her a cornucopia, in which are seen five other infants, the destined future offspring of the marriage. Phœbus commencing his course indicates the time of the birth of the prince.

12 *ft.* 9 *in.* by 7 *ft.* 9 *in.*—C.

Engraved by Audran.

A Study for the portrait of the Queen in the preceding picture is in the collection of the Duke of Buccleugh.

2 *ft.* 2 *in.* by 1 *ft.* 10 *in.*—C. (*about.*)

412. The Prelude to the Departure of the King for the War in Germany. The king is represented placing in the hands of the queen a ball (the symbol of government), in the presence of the dauphin, who stands between them. The king is attended by several armed soldiers; and two females (Prudence and Generosity) stand behind the queen.

12 *ft.* 9 *in.* by 7 *ft.* 9 *in.*—C.

Engraved by J. Audran.

413. The Coronation of the Queen. This august and splendid ceremony is represented in the church of St. Denis. The queen, habited in royal robes, and accompanied by the dauphin on her left and the princess on her right, is kneeling before the altar, receiving the crown on her head from the hands of the Cardinal Joyeuse, who is assisted by the Cardinals Gonde and Sourdis, and several Bishops; behind the queen are the Duc de Vendôme, bearing the royal sceptre, the chevalier, his brother, with the hand of justice, Queen Margaret, and the princesses of the court, all of whom are magnificently attired, the ladies wearing crowns on their heads. The king is observing the ceremony from a little window above, and numerous persons of distinction are present.

12 *ft.* 10 *in.* by 22 *ft.*—C.

Engraved by Duchange.

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414. The Apotheosis of Henry IV. Time is represented bearing the king up to Heaven, where he is received by Jupiter, to be placed among the Gods; two females, emblems of Victory and Peace (the latter seated on armour and weapons of war), are bewailing the decease of the monarch. On the opposite side of the picture is the queen, habited in mourning, seated on a throne, weeping for her recent loss; Minerva and Prudence stand by her side, and two emblematic figures are presenting to her a ball and a prow, the symbols of government; at the foot of the throne are several senators, the representatives of the French nation, kneeling to offer their condolence and allegiance.

12 ft. by 21 ft. 5 in.—C.

Engraved by Duchange.

415. The Government of the Queen. In this composition the artist has treated the subject wholly allegorically, and it requires a considerable stretch of imagination to make the intended application. The picture represents Olympus, with an assembly of the gods; France, under the symbol of a globe, lies at the feet of Juno, her protector, who has risen from her throne to place a couple of doves on its surface, committing them to the care of Love, who stands by its side, playing with two other doves; the surrounding deities behold the beneficent intentions of Juno with approbation. Apollo and Minerva are in front, actively engaged driving away the fiends of Discord, Envy, Fraud, and Malice; and Venus is restraining Mars from interfering.

12 ft. by 22 ft.—C.

Engraved by Picart.

416. The Journey of the Queen to the Bridge of Cé. The queen, splendidly attired, and wearing a helmet surmounted by a plume of feathers, personating the goddess Bellona, mounted on a beautiful white horse, is on her journey to Cé,

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accompanied by Fame and Victory, who are flying over her head, and followed by Strength, personified by a female with her hand on the head of a lion.

12 *ft.* 1 *in.* by 9 *ft.* 4 *in.*—C.

Engraved by Simonneau.

417. The Exchange of the two Queens. The event is supposed to occur on a bridge of boats, across the river Andaye, being the boundaries of the two kingdoms. The young queens, splendidly attired, stand together, with their hands united. Isabella de Bourbon is received by the representatives of Spain, and Anne of Austria by those of France; cupids and genii shed wealth and honours on their heads, and the Nereides and Tritons present the riches of the ocean.

12 *ft.* 1 *in.* by 9 *ft.* 4 *in.*—C.

Engraved by B. Andran.

418. The Happiness and Prosperity of the Regency. Represented by the queen elevated on a throne, holding the sceptre and the balance of Justice in her hands, and, under the influence of Wisdom and Love, governing the nation. On the right of the throne are two females, personifying Abundance and Liberality, dispensing the bounties of the queen to the rising generation, indicated by four infants, emblems of the Arts and Sciences. On the right is Time introducing France to the fruition of the golden age. Ignorance, Envy, and Slander, lie bound in front.

12 *ft.* 1 *in.* by 9 *ft.* 4 *in.*—C.

Engraved by Picart.

419. The Majority of Louis XIII. Figured by a splendid vessel (an emblem of the nation), with the young king standing at the helm, and the queen by his side, committing her delegated power into his hands and aiding him with her counsel; the rowers consist of four females, personifying

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Strength, Religion, Justice, and Truth; and other emblematical figures manage the sails.

12 *ft.* 1 *in.* by 9 *ft.* 4 *in.*—C.

Engraved by A. Trouvain.

420. The Flight of the Queen to the city of Blois. The queen, having descended from a window of her château in the middle of the night, is accompanied in her flight by Minerva, and attended by the Duc d'Epéron and a few armed men.

12 *ft.* 1 *in.* by 9 *ft.* 4 *in.*—C.

Engraved by Vermeulen.

421. The Queen deciding in favour of Peace. The queen, counselled by Cardinal Rochefaucant, accepts the olive branch of peace presented by Mercury, contrary to the advice of Cardinal Valette, who stands by her side, advising her to refuse it, while Prudence on her right is admonishing her to be guarded against bad counsel.

12 *ft.* 1 *in.* by 9 *ft.* 4 *in.*—C.

Engraved by Nattier.

422. Peace concluded. The queen, having consented to accept the proposals of the king, is represented entering the temple of Peace, under the guidance of Mercury and the impulse of Innocence. Peace is personified by a female, who stands in front with a flaming torch in her hand, setting fire to some implements of war which lie on the ground; behind the figure of Peace are the harpies of Contention and other vices.

12 *ft.* 1 *in.* by 9 *ft.* 4 *in.*—C.

Engraved by Picart.

423. Peace ratified in Heaven. In the composition of this allegory the painter has placed the king and queen in clouds, in the supposed presence of the Deity, indicating thereby the uprightness and sincerity of their intentions and reconciliation;

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Hope and Charity appear in the clouds, and Courage or Power, personified by a female armed with a thunderbolt, is driving down the hydra of Rebellion.

12 *ft.* 1 *in.* by 9 *ft.* 4 *in.*—C.

Engraved by Duchange.

424. Time disclosing Truth. In this picture the artist has intended to represent, that the misunderstanding which had occurred between the king and queen arose from the vices of Slander, Envy, and Malice, which Time had disclosed, and the venerable monarch is seen bearing up Truth in his arms, and exhibiting her naked to the world; above these are the queen and her son, holding between them the wreath of Peace, encircling the symbols of Unity and Love.

12 *ft.* 1 *in.* by 4 *ft.* 11 *in.*—C.

Engraved by A. Loir.

425. A whole-length Portrait of Marie de Medicis in the dress and character of Bellona, holding a sceptre in one hand and the genius of France in the other; two cupids suspend a chaplet over her head.

7 *ft.* 7 *in.* by 3 *ft.* 6 *in.*—C.

Engraved by Massé.

Valued by the Experts du Musée, in 1816, . 10,000 *frs.* 400*l.*

A beautiful Sketch, the original study for the preceding portrait, is in the collection of Sir Abraham Hume, Bart.

13 *in.* by 10 *in.*—P.

426. A whole-length Portrait of Francis de Medicis, Grand Duke of Tuscany, represented in a front view, wearing a mantle lined with ermine over a black silk dress, a double row of jewels is suspended round the neck, to which is attached a cross, the right hand holds a walking stick.

7 *ft.* 7 *in.* by 3 *ft.* 6 *in.*—C

Engraved by Edelinck.

Louvre.

427. A whole-length Portrait of Jean of Austria, Grand Duchess of Tuscany, daughter of the Emperor Ferdinand and mother of Marie de Medicis. She is magnificently apparelled in silk, richly embroidered with gold and jewels.

7 ft. 7 in. by 3 ft. 6 in.—C.

Engraved by Edelinek.

The preceding suite of twenty-three pictures were valued by the Experts du Musée, in 1816, 5,190,000 *frs.* 207,600*l.*

This valuation is, of course, merely imaginary.

428. A Portrait of Elizabeth de Bourbon, daughter of Henry IV. of France, and consort of Philip IV. of Spain; her countenance, denoting twenty-six years of age, is seen in a three-quarter view; fair complexion, with light hair, decked with a crown of pearls; she is dressed in blue satin, embroidered with gold ornaments, ribbon sleeves, and a triple white ruff with serrated edges; a massive chain, composed of pearls and other jewels, is suspended in front, and a bow is attached with a brooch of diamonds and pearls on her bosom. She is represented sitting in an arm chair, covered with crimson velvet, holding a bunch of roses in her right hand; part of a temple, of Grecian architecture, forms the background. A delicate and highly-finished production.

3 ft. 4 in. by 2 ft. 10 in.—P.

Valued by the Experts du Musée, in 1816, at 25,000 *frs.* 1000*l.*

A duplicate of the preceding, also by Rubens, is in the collection of Madame Hoffman, at Haerlem.

3 ft. 4 in. by 2 ft. 6 in.—P.

A portrait of the same lady, very similar to the above, is in the Marlborough Collection.

429. Portraits of Francis Snyders (the painter of animals) and his Wife.

This picture was exhibited in the Louvre, in 1814, and was claimed and restored in 1815.



Louvre.

The following drawings and sketches in chalks, tinted in colour and washed in Indian ink, are also in the Louvre :—

430. Two Studies for Triumphal Arches.

431. A Design for a magnificent Car.

432. Pallas defending a Woman and her Children from the fury and desolation of War. A spirited sketch in oil colours, on paper.

$14\frac{1}{2}$ in. by $21\frac{1}{4}$ in.

433. The Archduke Albert on horseback, seen in a front view, bare headed, holding a baton in his right hand. A pen drawing, washed in bistre.

12 in. by $8\frac{1}{2}$ in.

434. Pluto passing sentence on souls brought before him by Mercury. A drawing in colour, done from a picture by Primaticcio.

435. The Holy Family. The Virgin is seated, and the infant Saviour stands in a cradle by her side, extending His arms to embrace St. John, who is held by Elizabeth. A study in red chalks, after Raffaele.

$10\frac{5}{8}$ in. by $9\frac{3}{4}$ in.

436. Silenus, supported by a Satyr and a Faun. Done in bistre wash, and finished with the pen.

$14\frac{1}{2}$ in. by $13\frac{1}{4}$ in.

437. A Female bending on one knee, and extending her hands in the attitude of supplication. A hasty free drawing, in chalks.

The remainder of the drawings contained in this rich collection are noticed under the pictures to which they severally refer.

438. The Rape of the Sabines.

439. The Reconciliation of the Romans and Sabines, through the interposition of the Sabine Women. A companion to the former.

These magnificent pictures were painted at Madrid, about the year 1628, and are now in the Escorial.

The original sketches for the above were sold in the collection of M. Danoot, and are now in the collection of Alexander Baring, Esq. —*See description in this Work.*

440. The Martyrdom of St. Andrew. The composition represents the saint naked, all but the loins, attached by the legs and arms to a lofty cross, and one of the executioners, on a ladder, binding his arm ; while another, standing at the foot of the cross, is pulling the end of a cord which passes round his body ; close to the front is a beautiful female on her knees, supplicating an officer, who is on horseback, to have compassion on the martyr, and her entreaties are seconded by two other females and an elderly man ; the gesture and expression of the officer denotes his willingness but inability to serve them. A number of spectators are seen on the farther side of the hill on which the cross is erected, and three angels appear to be descending with the rewards of martyrdom.

Engraved by Alexander Voet, jun., and anonymous, J. Direkx &c. Painted to adorn the altar of the Flemish chapel at Madrid.

Cumberland, in his *Anecdotes of Spanish Painters*, speaks highly of this production.

Now in the Escorial.

441. A capital Drawing of the preceding picture, commenced in chalks and terminated *en grisaille*, of superlative beauty ; done by the artist for the engraver to work from.

23 $\frac{1}{4}$ in. by 17 $\frac{1}{2}$ in.

Collection of M. Mariette, . 1775. . . 1650 fs. 66l.

————— of R. de Boissset, . 1777. . . 1500 fs. 60l.

Now in the collection of Sir Thomas Lawrence, P.R.A.

442. St. Jerome. A single figure.

443. Christ discovering Himself to His Disciples at Emmaus. In this composition is a female with a glass of liquor in her hand, and a servant holding a plate is attending upon the Saviour and His disciples.

Engraved by Van Sompelin, and in reverse by Swanenburg.
In the Parada Palace.

444. The Judgment of Paris. The figures are of the size of life.

Engraved by Lommelin.

This picture is nearly a repetition of the one described in another part of this Work.

Formerly in the palace of Buenritiro.

445. The Virgin with the infant Saviour in her arms.

Formerly in the convent of the king's apartments at Madrid.

446. The Immaculate Conception.

There is a print engraved by Bolswert, which Basan in his catalogue places under this title; it represents the Virgin with the infant Saviour in her arms, standing upon a globe, treading upon the head of a serpent which encircles it; two angels support the skirts of the Virgin's robe.

In the King of Spain's Collection.

The following pictures are in the

ESCURIAL.

447. A Satyr; of the size of life.

448. Two Nymphs.

449. A Bacchanalian Revel.

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450. Mercury and Argus.

451. The Rape of Proserpine. The figures of the size of life.

The same subject occurs in the Marlborough Collection.—*See description.*

452. Venus binding Cupid. After Titian.

453. Progne and her sister Philomela showing Tereus, King of Thrace, the Head of his Son, on whose Body he had just been feasting. The horrifying sight has caused the monarch to kick over a table at which he was seated regaling. Engraved by Galle.

454. A Head of Flora, surrounded with flowers.

455. Vulcan working at his forge.

456. Perseus and Andromeda.

457. The Garden of Love. A company of fourteen, ladies and gentlemen, assembled in a flower garden ; most of them are seated on the parterre, engaged in conversation and music ; the prevailing sentiment of the subject is indicated by the introduction of eight cupids, several of whom are at play with the ladies, and others sporting in the air and among the flowers ; most of the figures personate portraits of the artist and his wife, with his scholars and their wives.—*See another description.*

Engraved by Lempereur.

Now in the collection of the Duke del Infantado, at Madrid.

Two drawings (18 *in.* by 27 *in.*), studies for the preceding, done in bistre with the pen, heightened with white, were sold in the collection of M. Mariette 1775 . 980 *fs.* 39/.

Escorial.

Engraved by Jegher. This print differs considerably from the one by Lempereur, there being in it three couples on the farther side of a balustrade, amusing themselves with a *jet-d'eau*.

458. The Virgin with the infant Saviour, attended by Angels, in a landscape. There is a print in which the Infant is sleeping in the bosom of His mother, who is seated at the foot of a tree, and three angels playing with a lamb are near them: the view terminates with a grove, by the side of which St. Joseph is reposing and the ass feeding.

Engraved on an outline of Rubens, by Jegher; also anonymous; and a similar subject is engraved by A. Voet.

459. Adam and Eve in Paradise. A copy by Rubens, after Titian.

460. St. George, on a spirited charger, slaying the Dragon.

Cumberland, in his *Anecdotes of Spanish Painters*, styles this picture the “very quintessence of colouring, and the most captivating example of extravagance which the art of painting can perhaps exhibit.”

461. The Elevation of the Brazen Serpent.

Engraved by Bolswert.—*See description in a subsequent page.*

This is probably a copy by a scholar, and re-touched by Rubens.

462. Neptune, in his Car, drawn by Sea-horses.

A similar subject occurs in the Dresden Gallery.—*See p. 85.*

463. Olympus, with a Council of the Gods.

464. Philip IV. of Spain, mounted on a beautiful charger.

There is a print of this monarch on horseback, represented passing under an archway, engraved by P. de Jode; and a second print, in which are introduced four angels flying over the king's head; two

Escorial.

of them support a globe, and another (indicating Religion) has a wreath and a cross in her hands ; and behind the king is a black page bearing a helmet. Engraved, anonymous.

Cumberland (in his *Anecdotes*) observes, that Rubens painted five portraits of Philip IV., one of which was equestrian, and grouped with several other figures, and for which the painter received the honour of knighthood, naturalization, and the golden key, as a gentleman of the bed-chamber ; in addition to which, the Duke of Olivarez presented him a ring worth 2000 *ducats*.

465. A Study for an equestrian Portrait, apparently intended for Charles V. It represents a person fifty years of age, his head uncovered and the face seen in a front view ; he is clad in armour and grasps a baton in his right hand, which he poises on his thigh ; his noble charger is also presented in a foreshortened position, full of action and spirit.

27 *in.* by 16 *in.*

This is a superb drawing in bistre, done for a design, of which there can be little doubt but that the finished picture exists in Spain, from whence the drawing came, and is now in the collection of Sir Thomas Lawrence, P.R.A.

466. A Portrait of Sir Thomas More. The face is represented in a three-quarter view ; a black cap covers the head, and the dress consists of a dark cloak with a broad fur cape and edging, and a red vest ; the hands are united in front, one of which holds a paper.

3 *ft.* 9 *in.* by 2 *ft.* 7 *in.* (*Spanish measure*).—P.

This portrait was done by Rubens, by desire of the king, after a whole-length picture by Hans Holbein.

Now in the Royal Museum, at Madrid.

467. The Rape of Ganymede. A small picture.

This subject occurs in another part of this Work.

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468. Hercules reposeing from his Labours.

469. Apollo conducting his Chariot.

470. Orpheus charming the Brutes. A capital composition.

Cumberland (in his *Anecdotes*) observes, "This is truly an inestimable picture, giving such a display of colouring as can hardly be conceived." It was painted by him in his best age and manner.

471. A magnificent Landscape, in which is introduced a religious Procession. The priest who conducts it is mounted on horseback carrying the viaticum, and his horse is led by a Count of Augsburg.

Cumberland notices this as being "one of the many pictures which had conspired to impress him with the highest veneration for the talents of the artist."

472. The Adoration of the Magi.

The same writer, in reference to this picture, says, "that it is the standard work of the master. It was commenced in Flanders; enlarged, re-touched, and finished, during the painter's embassy in Spain;" and, after very highly commending it, he adds, "that Rubens, in putting the finishing hand to it, has inserted his own portrait on horseback among the group of magi." Mr. W. Woodburn, who has frequently seen the picture, confirms this opinion of its excellence.

473. Two Heads of Old Men. These are painted in a free and masterly manner.

474. Two small Landscapes, in one of which is introduced the subject of Diana in the Chase.

475. The Judgment of Midas. A capital picture.

476. Saturn devouring his Offspring. A small picture.

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477. Phaeton and Apollo.

478. Narcissus pining over his own Reflection.

479. Cupids and Bacchanals. A copy by Rubens, after Titian.

480. Hercules killing the Hydra.

481. The Bath of Diana. A copy by Rubens, after Titian.

482. Paris carrying off Helen. The figures are of the size of life.

483. Orpheus redeeming Eurydice. The scene represents a view of the infernal regions; Pluto grasping his trident and seated on his throne, with Proserpine, habited in black, by his side, apparently enforcing obedience to the conditions of the gift; the dog Cerberus lies at their foot-stool. On the opposite side are Orpheus and Eurydice; the former, with his lyre, is retiring cautiously from the presence of the deities, followed by his beautiful wife, who is naked all but the loins, her long dark hair floating on her fair shoulders. The portal of the gloomy region stands open before them, and beyond it is seen the river Styx.

6 ft. by 8 ft. (*Spanish measure*).—C.

Done in lithography.

There is a print, engraved by Desplaces, of the preceding subject, in which Proserpine is seated on the farther side of Pluto (being the opposite to the above); and the dog Cerberus is close by his side. Orpheus has his arm round the shoulders of Eurydice, and is incautiously turning to look at her. Two figures, representing Malice and Discord, are also introduced.

484. The Fall of the Giants.

Escorial.

485. The Three Graces.

486. Europa.

487. Venus and Adonis.

The preceding three pictures are copies by the artist, after Titian.

488. The Flagellation. A finished sketch for the picture in the church of the Dominicans at Antwerp.

489. Nymphs surprised by Satyrs.

490. The Triumph of Bacchus. A composition of six figures of the size of life.

491. A grand Lion Hunt.

492. A large Picture, with several figures and a great quantity of vegetables and fruit. It exhibits, in an allegorical manner, the retirement of Numa Pompilius, who is represented sitting at the foot of a tree on the right, and three Roman citizens standing near him; Numa is nearly in a state of nudity, intended perhaps to indicate the simplicity of his manners and his sylvan retirement, which is further indicated by the introduction of three wood nymphs and two satyrs, distributed among the trees on the left. On the foreground lie piles of fruit and vegetables; these are by the hand of Snyder. The figures only are by Rubens.

8 ft. 8 in. by 12 ft. 6 in.—C.

This is probably the picture which was imported into England in 1825, and with many others was put up to sale by Mr. Stanley, having been the property of the ex-king of Spain, Joseph Buonaparte. It is now in the hands of Mr. Buchanan, for sale.

A picture, corresponding with the preceding, is noticed in the catalogue of the artist's effects after his decease.—*See p. 34.*

Escorial.

493. The Rape of Hippodamia. Amidst the confusion of the conflict between the Centaurs and Lapithæ, is a youth who has sprung over an altar and seized Hippodamia round the waist, to snatch her from the embraces and back of a Centaur.

Engraved by P. de Ballin.

494. The dead Saviour lying in the Tomb, surrounded by the Virgin and several Disciples.

Cumberland, in noticing this production, observes, "I have never yet found any picture that speaks so strongly to the passions as this last;"—that Rubens, in this affecting piece, "has touched the passions with something more than a painter's—with a poet's hand."

The following pictures are said to have been painted by order of Philip IV., who presented them to his minister, the Duke of Olivarez, to decorate a convent of Carmelites founded by him at Loeches. These pictures descended by inheritance to the Duke of Alva, who (about the year 1807) sold four of them to M. de Bourke, minister from the Court of Denmark to Spain, by whom they were subsequently brought to England, and exhibited in a large room in Piccadilly; they were soon after purchased by the present noble possessor, for the sum of 10,000 *gs.* When the French entered Madrid, in 1808, they transferred two others of the set to the Louvre; and as they still continue in that gallery, it may justly be inferred that they were legally acquired. These magnificent pictures are unquestionably the joint production of Rubens and his excellent scholars, in the same proportion as those which exemplify in allegory the life of Marie de Medicis, now in the Louvre, and many other noble gallery works.

495. The Triumph of Charity. Exemplified by a female standing in a car drawn by two lions, bearing an infant on her arm and extending her friendly hand to protect two other children clinging to her side; a circle of angels are buoyant in

the air around her, and two other angels, one with a blazing heart the other with a torch, follow the car.

Engraved by Lommelin.

Now in the possession of Joshua Taylor, Esq.

496. The Triumph of the Church. Represented by a female seated in a magnificent car drawn by three white horses, holding in her hands a pix containing the consecrated host; two angels are behind her, one of whom holds the train of her robe, the other a mitre over her head; three females (emblems of Justice, Mercy, and Truth) guide the spirited animals, on the nearest one of which is an angel bearing the symbolic keys; three other angels float in air above their heads; two figures, personifying Ignorance and Superstition, are chained to the car, the wheels of which are passing over the bodies of Envy and Falsehood. Numerous other figures contribute to perfect the allegory.

14 ft. 9 in. by 18 ft. 3 in.—C. (*about.*)

Engraved by Bolswert.

497. The finished Study for the preceding, entirely by the hand of Rubens, of the rarest excellence and beauty.

Collection of M. de la Hante (by Mr. Phillips), 1814. 410 *gs.*

In a subsequent sale 1816. 300 *gs.*

If it remains in the same pure state it was in when first sold, 600 *gs.* would be a reasonable estimation of its worth.

498. The Triumph of the Christian Law. This beautiful allegory is composed of a female standing in a car, with a chalice in her hand, and having an angel by her side supporting a cross, with a globe placed between them; two youthful angels draw the car; over whose heads are flying two infant angels, bearing the instruments of the Saviour's sufferings and death; a group of figures are behind, towards whom the female in the car is turning with benign looks of invitation: these personify Philosophy (halting on a crutch, and is a portrait of Socrates);

Astronomy, with a sphere ; and Nature, with triple breasts. Asia and Africa are in the rear.

14 *ft.* 9 *in.* by 18 *ft.* 3 *in.*—C.

Engraved by Lauwers.

Valued by the Experts du Musée, 1816, . 160,000 *frs.* 6400*l.*

Now in the Louvre.

499. The Triumph of the Christian Religion over Paganism and Idolatry. Represented by an angel descending in glory, bearing, with extended arms, in one hand a chalice with the sacred host, and in the other the flaming sword of the law ; the celestial appearance has created terror and confusion among the sacrificators, who were preparing to immolate an ox, and who in their fright have overturned the altar of sacrifice.

14 *ft.* 9 *in.* by 18 *ft.* 3 *in.*—C. (*about.*)

Engraved by Bolswert.

500. The Israelites gathering Manna in the Desert. The composition, consisting of seven figures, exhibits Moses standing on the left, with a rod in one hand and the other raised upwards, in an attitude of grateful acknowledgment to Heaven for the miraculous bread ; in the centre is a young man stooping to gather the manna, and two females are carrying baskets full on their heads, one of whom is leading a fine child.

16 *ft.* by 13 *ft.* 7 *in.*—C.

This picture is not engraved, but there is an indifferent outline of it in Young's Grosvenor Gallery.

Now in the collection of Earl Grosvenor.

501. The Fathers of the Church. These distinguished individuals are represented walking in procession, accompanied by Thomas Aquinas carrying a book under his arm, and the Archduchess Isabella Clara Eugenia, in the character of her tutelar saint (Clair), bearing the consecrated host in a pix ; these are in the centre of the group ; Pope Gregory,

St. Ambrose, and St. Augustin precede them, and St. Jerome and St. Norbert follow.

14 *ft.* by 14 *ft.* 6 *in.*—C.

Engraved by Eynhouedts and Bolswert.

Now in the collection of Earl Grosvenor.

The original Study for the preceding picture, admirably painted, was sold in the collection of John Webb, Esq., in 1821, for 100 *gs.*

A picture designated "The Fathers of the Church," was sold by Mr. Christie, in 1807, for 195 *gs.*; and again, in 1808, for 255*l.*

502. The Four Evangelists. In this composition the artist has evidently intended to represent the divine characters performing the command of their Lord—"Go, preach the gospel to every creature;" and has accordingly exhibited them walking, attended by their various attributes. St. Mark carries a large book open, to a page of which an angel, flying by his side, is pointing; St. Matthew and St. Luke are before, and St. John follows behind.

14 *ft.* by 14 *ft.* 6 *in.*—C.

Engraved by Eynhouedts and Bolswert.

Now in the collection of Earl Grosvenor.

503. The original Study for the preceding picture.

2 *ft.* 1½ *in.* by 2 *ft.* 3 *in.*—P.

Sold in the collection of A. de la Hante, Esq., 1814, for 100 *gs.*; worth double that sum.

Now in the collection of Edward Gray, Esq.

504. Abraham receiving Bread and Wine from Melchizedeck. The composition is formed of about seventeen figures, in the centre of which is Abraham, clad in armour and wearing a crimson mantle over his shoulders; he is bowing before the King of Salem, and receiving the bread from his hand; the latter is clothed in a yellow robe, lined with ermine, the train of which is held by a page. Close to the front are two men with vases of wine; and behind Abraham are a group of armed soldiers, and the patriarch's horse; three angels are

above, attaching the drapery of the picture to a cornice, supported by pillars. This is by far the most inferior picture of the series; the eye here looks in vain for the free and masterly handling of Rubens.

14 *ft.* 4 *in.* by 19 *ft.*

This subject, very differently composed, is engraved by Witdoue; and also by Neefs.—*See p.* 110.

Now in the Grosvenor Collection.

A finished Study for the preceding picture, of superlative excellence, is in the collection of the Right Honourable Dowager Lady Stuart.

2 *ft.* 2 *in.* by 2 *ft.* 8½ *in.*—P. Worth 500 *gs.*

505. Elijah fed by an Angel in the Desert. The prophet, clad in a vesture of the skins of animals and a large mantle put loosely round him, stands before the angel, from whom he is receiving a loaf of bread and a cup of drink. The figures in this and the eight preceding pictures are considerably above the size of life.

Engraved by Lauwers, and etched by Panneels.

Now in the Louvre.—*See p.* 114.

The original sketches for the above nine pictures were formerly in the Palazzo Nuovo, at Madrid; several of these, together with many others (noticed in the collections of this country), are now in England.

The preceding series of pictures were evidently painted for the express purpose of being executed in tapestry; and they imitate that material in all the upper parts, where angels are represented attaching it to a handsome cornice, interwoven with festoons of fruit: the sides also, as is usual in such decorations, are terminated by beautiful spiral and other columns, and the lower parts tastefully finished with various fanciful ornaments, amongst which the fringe of the tapestry is frequently intermixed.

Michel, in his *Life of Rubens*, p. 365, says, “That when the old palace at Brussels was burnt, in 1731, several pictures by this master were destroyed, and amongst others some cartoons repre-

senting the triumphs of the church. These," he adds, "were executed in tapestry at Brussels, by order of the Infanta Isabella, for Philip IV. of Spain, and the original sketches of these cartoons were in the Palazzo Nuovo, at Madrid;" and, in continuation he observes, "in the church of the Barefooted Carmelites are to be seen several copies of these pictures." In a work entitled *Le Peintre curieux*, by Mensaert, published in 1763, is reiterated the same statement: "That the originals perished in the fire of the palace, in February 1731." Both these writers evidently refer to the same pictures, and these may have been the copies made on paper (cartoons) from those above described, for the tapestry workers; and of the existence of the originals at Loeches both writers were doubtless ignorant, for Michel, in p. 326, merely notices, "That in the church of the Minor Carmes, at Loeches, are four cartoons by Rubens, which have been executed in tapestry," but does not give the subjects of them. It is singular that both these writers mention a tenth picture, representing, in allegory, Religion overcoming Heresy.



506. Venus endeavouring to detain Adonis from the Chase. The goddess is seated on a bank at the foot of a large tree, with her arm round the young huntsman, whom she appears to be dissuading from a dangerous pursuit: while Cupid, embracing his knees, seems to aid her entreaties; at the same time the Three Graces are drawing aside the crimson mantle which conceals her charms. In the opposite side are five cupids amusing themselves with the huntsman's dogs. A highly-finished and brilliantly-coloured picture.

3 ft. 2 in. by 2 ft. 8 in.—P. Worth 800 *gs.*

Engraved by Patas and Lorenzini.

Now in the Florence Gallery.



507. The Holy Family. The infant Saviour is represented recumbent in a cradle, caressing St. John, who stands at the side of it: and the Virgin, clothed in a scarlet vest and a blue mantle, is seated near, with her hand on the cover of the cradle,

looking with paternal affection at the children. St. Elizabeth is on her left, and St. Joseph is behind her. A brilliantly-coloured and very powerful production.

3 *ft.* 10 *in.* by 2 *ft.* 7 *in.*—P. Worth 1500 *gs.*

Engraved by L. Vosterman and Mogalli, and in the gallery by Langlois ; and also in the Musée Français.

This picture adorned the capacious Louvre until 1815, when it was restored to the Palazzo Pitti, at Florence.

508. A Landscape, offering an extensive view over a flat country, of a richly fertile aspect, diversified with clusters of trees, and the appearance of hamlets in the distance. A winding road passes through the country, on which is a waggoner riding the fore-horse of his team, and at a little distance before him is a large flock of sheep. More to the left, and close to the front, are three women, with rakes and a fork, and two others with bundles of turnips and grass on their heads, and beyond them a man with a fork ; and in an adjoining meadow are several horses grazing. In various parts are seen people hay-making, and otherwise occupied in agricultural pursuits. The beauty of a summer's sun gives lustre to the agreeable scene.

3 *ft.* 10 *in.* by 6 *ft.* 3 *in.*—P. Worth 1500 *gs.*

Engraved by Bolswert, Guyot, and Vivares.

Now in the Palazzo Pitti, at Florence.

509. A grand mountainous Landscape, in which is introduced the subject of Ulysses thrown on the Phæacian coast.* The view exhibits on the left a lofty rocky mountain, whose bold and broken forms sink gradually to the opposite side and sweep along the front, jutting upon a plain ; on its side is seen the palace and pleasure-grounds of Alcinous, approached by terraces and a road of difficult ascent, and beyond are several temples ; these recede in succession to the summit of the mountain, from whence gushes a stream of water, which, rolling

* Odyssey, Books V. and VI.

down its rugged side, falls foaming at its base. On the opposite side, and beyond the jutting hills, is seen the city of Phæacia, occupying a gentle elevation on the coast, from whence appears the open sea, whose angry billows, subsiding, still beat along the strand and shelving shore. In the centre of the foreground stands the wise Ulysses, whose naked form is in part concealed by a bush; his attitude and gesture denote him to be imploring the succour of Nausicaa, the daughter of Alcinous, who stands some distance off raising the veil from her face; an elderly female is by her, and three of her timid maidens a little remote from the scene. The princess appears to have already commiserated the hero's sufferings, and to have ordered two of her attendants, who are on the opposite side, to supply him with raiment; this they are taking from a splendid car, the mules of which are grazing near. In the upper regions is seen Minerva, the protector of Ulysses, complaining to Jupiter of the persecution of Neptune. The beams of Aurora already gild the hemisphere, and shed their bright influence over the landscape beneath, and the raging storm of the night is succeeded by the gentle breezes of a fine summer's morning. It may justly be said of this admirable picture, that painting and poetry have united to form a perfect work.

4 *ft.* 1 *in.* by 6 *ft.* 6 *in.*—P. Worth 2500 *gs.*

It was exhibited in the Louvre in 1814, and restored the following year to the Palazzo Pitti, at Florence.

510. Portrait of the Artist when about forty-five years of age. The face is seen in a three-quarter view, looking to the right; dark auburn hair, with mustachios and a small beard; he wears a large hat adorned with a gold loop, and is habited in a Spanish mantle, which conceals the greater part of a frill and a gold chain. A highly-finished and admirable picture.

2 *ft.* 6 *in.* by 2 *ft.*—P. Worth 1000 *gs.*

Engraved by Meulmeester and Gregori.

Now in the Florence Gallery.

511. Portrait of the Artist when about fifty years of age, with the face seen in a three-quarter view, turned towards the left; the fore-part of the head is bald, and the hair of an auburn colour, with mustachios and pointed beard; a black cloak envelopes the body, and a gold chain (a small portion only of which is seen) adorns the neck.

2 ft. 6 in. by 2 ft.—P.

Engraved by Townley.

The head only of this picture is painted by Rubens, the rest has been added to match the size of others in the collection.

Now in the Florence Gallery.

512. Bacchus with Nymphs and Satyrs. The jovial God of Wine is represented sitting naked on the side of a cask, with a gold cup in his hand, into which a bacchante is pouring wine from a vase, and a young satyr is under it, catching in his mouth the overflowing juice. On the opposite side is a satyr quaffing the delightful beverage from a large vase; another young saytr stands by the cask, and a leopard lies at the feet of the god. This picture is quite unworthy the high name and reputation of Rubens, and possesses no charm to recommend it besides its glowing colour.

4 ft. 10 in. by 3 ft. 10 in.—C.

Engraved by Pieroliri.

Now in the Florence Gallery.

513. Nymphs surprised by Satyrs. Painted by a scholar of Rubens.

Engraved by Lorenzini.

This subject, composed of four nymphs and three satyrs, is engraved by Soutman.

Now in the Florence Gallery.

514. A Portrait of Elizabeth Brant, the artist's first wife, when about thirty years of age. Her smiling countenance is seen in a front view, with dark hair decked with a band of jewels; the dress is composed of dark gray silk with small

gold buttons in front, a lace frill round the bosom, and lace ruffles; the neck is adorned with pearls, and a double festoon of gold chain set with jewels is suspended in front. The left hand is raised to the bosom, holding the hem of a dark silk scarf; and the right hand contains a small book. A carefully-finished production.

2 *ft.* 9½ *in.* by 2 *ft.* 1 *in.*—P. Worth 500 *gs.*

Now in the Florence Gallery.

515. Christ triumphant over Sin and the Grave. The Saviour is seated on the tomb, holding the staff of a banner in His left Hand; a white mantle is round His loins, which an angel, who stands by His side with one knee on the tomb, holds with both hands; on the opposite side are two angels. This picture possesses great effect, from the opposition of the white mantle held behind the Saviour, and an overcast sky, indicating thunder and lightning.

5 *ft.* 4 *in.* by 4 *ft.* 3 *in.*—C.

Now in the Palazzo Pitti, at Florence.

516. A beautiful Drawing of the Assumption of the Virgin, commenced by a scholar, in chalks, and finished by the master, for the engraver to work from.

22 *in.* by 15 *in.*

Now in the Florence Gallery.

517. A Portrait of the Artist's second Wife. A free and spirited drawing in chalks, slightly washed with the pencil. It represents her in a three-quarter view, with her head uncovered, and one hand placed on her bosom.

16 *in.* by 12 *in.*

Now in the Florence Gallery.

518. A grand Battle, representing Henry IV. of France defeating his enemies at the field of Ivry. The view exhibits a scene of vast extent, covered with numerous combatants, both

horse and foot ; and among the confusion and *mêlée* of the conflicting armies is a group of three warriors near the centre ; one of them, clad in armour, and wielding a short sword, is mounted on a spirited white horse, and appears to be severely wounded by the spear of his antagonist, whose fiery charger has seized the enemy's horse in the neck ; to the right of these, and nearer the front, is the king riding full gallop towards them on a bay horse, over heaps of slain, grasping a thunderbolt in his hand ; beyond these is seen a severe shock of cavalry, in which numbers are obstinately struggling together ; on the opposite side lies a slain warrior, whom a miscreant is stripping ; and a little distant from these is a standard-bearer riding up towards the centre, preceded by a body of infantry. The result of the battle appears to be indicated by the descent of Bellona, bearing her sword and ægis ; and Victory, with the palm of peace in her hand. The greater part of this immense picture is merely sketched in, and not any figure is completely finished ; but the whole appears to be by the masterly hand of Rubens.

12 ft. 7 in. by 24 ft.—C.

519. The Companion. The triumphal Procession of Henry IV., after the battle of Ivry. The king is represented standing in a gorgeous car embossed with ornaments in gold ; he holds an olive-branch in his hand, and is clad in splendid armour, with a gray mantle over his shoulder floating behind ; Victory and Peace attend him, the former is placing a wreath upon his uncovered brows. Four beautiful white coursers are attached to the car, and are led by females and guided by Minerva. While numerous soldiers with banners, trophies, and instruments of music, accompany the car, a train of captives follow it ; and the victorious troops, leading the van, are entering the gates of the city. Close to the front are an aged man and woman, and several fine young females with their children ; most of these are seated, and appear to hail the victor as he passes. This and the preceding exhibit a rich

display of the exuberant genius of the artist, and are examples of his gigantic powers in colour and execution.

12 *ft.* 7 *in.* by 24 *ft.*—C.

Engraved by Lorenzini.

There is little doubt but these were part of a set commenced by order of Marie de Medicis, to illustrate the life of Henry IV., and of which subsequent events prevented the completion.

Now in the Florence Gallery.

520. The Choice of Hercules. The hero is placed by the side of Venus, who embraces his right arm, and is looking enticingly in his face; at the same time her attendant, Cupid, embraces his knees; on his left stands Minerva, bending with persuasive gesture towards him, and pointing to some armour lying on the ground, in allusion to the glorious deeds to be achieved by arms; behind the goddess is a page holding a white charger, the head only of which is seen; a little retired to the right of the fair goddess are two beautiful nymphs, and behind the group appears Time, bearing the usual emblems of monition and destruction in his hands, while Cupid, in the air, seems to have discharged his dart in vain.

3 *ft.* 11 *in.* by 5 *ft.* 6 *in.*—C. Worth 600 *gs.*

This picture was evidently painted in Italy, at a period when the rich and mellow tones of Titian were in his view; but the drawing and expression are purely his own.

Now in the Florence Gallery.

521. The Portraits of the illustrious Hugo Grotius, Justus Lipsius, Philip Rubens, and the Painter himself. The three first are seated at a table covered with a Turkey carpet, and on which are several books; the modest artist stands behind his brother's chair; Grotius, dressed in black figured silk, is seated on the right, turning over the leaves of a book, and a favourite dog is jumping against his knee; Lipsius is on the farther side of the table, with a book open before him; and Philip Rubens holds a pen in his hand.

5 *ft.* by 4 *ft.* 2 *in.*—P. Worth 2500 *gs.*

Engraved by Morel and Gregori.

The interesting characters portrayed in this picture, combined with the excellence of the painting, render it a treasure in art of high value. Judging from the age of the artist, it was done about the year 1623.

Exhibited in the Louvre in 1814, and restored in 1815. Now in the Palazzo Pitti, at Florence.

There is a portrait of Justus Lipsius, engraved (oval), embellished with ornaments, by Galle.

522. The Three Graces. Represented standing, with their arms entwined, and two cupids are crowning the centre one with a chaplet of flowers; a basket of fruit, and two figures, slightly sketched, are in the background. This is a carefully-finished picture, painted *en grisaille*.

1 ft. 7 in. by 1 ft. 4 in.—P. Worth 350 *gs*.

Engraved by Massard. The same subject, without the cupids, is engraved by P. de Jode.

Now in the Florence Gallery.

523. The Horrors of War. Exhibited by the Temple of Janus thrown open, and Mars, clad in armour, bearing a sword and shield, rushing forward to the work of desolation, overturning in his progress the arts and sciences (denoted by suitable figures and emblems, which lie prostrate at his feet), and spreading terror and dismay around. Neither the beauty or allurements of Venus, who is clinging fondly to his side; the persuasions of the Loves, embracing his knees; nor the piteous lamentations of the bereaved mother (personified by Cybele), retard his furious progress. The harpies of Discord and Revenge drag him on, and lead the way to scenes of devastation and horror.

6 ft. 5 in. by 9 ft. 3½ in.—C. Worth 5000 *gs*.

Of the numerous allegories noticed in this work, the one just described is decidedly the best; its figurative characters are strikingly appropriate and expressive, and illustrate the sentiment of the subject in the most forcible and affecting manner. The impetuo-

sity designated in the action of Mars, and the consequent simultaneous effects on all around, are indescribably fine and energetic ; its gorgeous colouring contributes no less to the prevailing spirit of the piece and to the development of its prospective horrors.

The sword of war transferred this estimable production to the Louvre about the year 1808, and the same means restored it to the Florence Gallery in 1815.

524. The finished Study for the preceding picture, of the highest excellence and beauty.

1 *ft.* 8 *in.* by 2 *ft.* 6½ *in.*—C.

Exhibited in the British Gallery in 1815. Sold in the collection of A. Champernowne, Esq., in 1820, for 200 *gs.*, and is well worth double that sum.

Now in the collection of Samuel Rogers, Esq.

525. The Virgin with the infant Saviour in her arms. Represented in a picture which is borne by groups of cherubim : in the lower part of the composition are a number of angels and saints in adoration.

Painted for the Chiesa Nuova at Rome, by order of the Archduke Albert, about the year 1605.

A pen Drawing, washed in bistre, the first thought for the preceding, was sold in the collection of M. Mariette, 1775, for 40 *frs.*

526. The Martyrdom of a Female Saint.

There is a print of this subject, representing the saint pierced with a sword in the breast, and two angels commiserating her sufferings, engraved by Vander Leuw.

Formerly in the Chiesa Nuova at Rome.

527. Two Pictures, representing Marine Deities at table, served by Nereides with fruit and fish ; and

Vertumnus and Pomona in a Garden.

The figures only are by the hand of Rubens.

These formerly decorated the cupola of the palace of the Princess Scalomare.

528. St. Francis, habited in the mantle of his Order, kneeling on the farther side of a bank ; his hands crossed on his breast, and his countenance directed upwards, from whence a stream of light descends. A skull, a crucifix, and a scourge, lie on the ground. Painted in imitation of the Bolognese masters.

5 *ft.* by 3 *ft.* 2 *in.*—C.

Engraved by Mogalli.

Now in the Palazzo Pitti, at Florence.

529. An Allegory of the Tiber. Represented by a river god reclining on a vase, and a nymph by his side with a cornucopia ; these are attended by tritons and cupids.

Formerly in the Palazzo Ghigi.

530. Twelve Pictures of the Apostles.

There are prints of these saints, engraved by Bolswert.

Formerly in the Palazzo Rospigliosi.

531. The Virgin and St. Ann adoring the infant Saviour.

Formerly in a house on the Monte Cavallo.

532. Romulus and Remus being suckled by a Wolf. A large picture.

Formerly in the gallery of the Capitol.

533. Saint Helena discovering the true Cross. This picture is distinguished for the expression of devout piety in the saint, and the graceful beauty of the choir of angels who surround the cross.

Sold by Mr. Squibb, by auction, in 1812, 380 *gs.*

534. Christ crowned with Thorns. The malignant cruelty of the executioners, the commiserating expression of a youth, and the meek and lowly submission of the Saviour, are the peculiar characteristics of this excellent production.

This subject is engraved by Bolswert, Lauwers, and Aubert.

Sold by Mr. Squibb, by auction, in 1812, 760 *gs.*

535. The Crucifixion. A composition of several figures, of the size of life.

Michel, in his *Life of Rubens*, states, that this picture and the two preceding were painted for the church of Sante Croce della Gerusalemme, by command of the Archduke Albert, he having formerly been Cardinal of that church; and that they were executed at Rome, during the artist's residence there to complete his studies. They are also noticed by several other writers. The three pictures were imported to England in 1811.

The Crucifixion was sold by auction by Mr. Squibb, in 1812, for 280 *gs.*; again, in 1820, for 200 *gs.*, bought by Mr. Bryan; and again, in 1821, for 215 *gs.*, bought by Messrs. Woodburn, from whom it was purchased by Count Woronzo, and lost with other pictures at sea.

536. The Circumcision. The subject is composed of twelve figures, and represents the Virgin sitting in front, clothed in a scarlet vest and a blue mantle; she is accompanied by two female friends, who are seated on her left; one of them holds the Infant, while the priest, who is seated in the opposite side, performs the ceremony; a second, holding a book, is near him, and two others are looking on; a young woman with a child by her side stands behind the Virgin, and two female spectators are beyond her; a company of seven angels, paying homage to the Infant, are above. This altar-piece is so very unlike the usual style and colour of the artist, that were it not in a measure authenticated as his work, both by church record and tradition, the writer would have hesitated to notice it; not from any deficiency in merit, but solely from its resemblance to the Italian school.

14 *ft.* by 9 *ft.* 6 *in.*—(about.)

Engraved by Lommelin.

This picture was painted by order of the Society of Jesuits, for the high altar of the church of St. Ambrose, at Genoa, where it now is.

A capital Drawing, in red chalk, apparently the first design for the preceding picture, is in the collection of Sir Thomas Lawrence, P.R.A.

26 *in.* by 16 *in.*

537. Saint Ignatius Loyola healing the Sick and the Possessed. The saint, habited in a splendid chasuble, stands before an elevated altar on the right; his hands are extended, and his countenance directed upwards; he is attended by six monks on his left, and a seventh, holding his book, is on his right. Among the afflicted, who are assembled at the base of the altar, is a maniac woman, whom a powerful man holds in his arms, while her anxious parents are on their knees supplicating for her restoration; near the centre and front stands a handsome female, in a purple varied silk dress, holding a sickly infant on her arm, and leading two other children by her side; behind these is a bereaved mother bending in agony over her dead babe. On the farther side of this group are an old man supported on crutches, and an elderly female, both of whom look with the eye of entreaty towards the saint. A red curtain extends over a large portion of the temple on the right, and in the upper part are two angels. This excellent work is painted in the artist's free and florid manner; it abounds with powerful expression, and is brilliant and effective.

14 ft. 6 in. by 9 ft. 6 in.—C. (*about.*)

Painted for the Society of Jesuits, for their church of St. Ambrose, at Genoa, whose side altar it now adorns.

A picture of the same subject, but of a more extended composition, is described in pp. 19 and 87.

538. A full-length Portrait of Philip III. of Spain, habited in black silk adorned with numerous small gold buttons, a plain stiff collar round the neck, a gold chain bearing the Order of the Golden Fleece, and a dagger stuck in his belt; he is represented erect, his left hand placed on the hilt of his sword, and the right hanging down at his side.

6 ft. 6 in. by 4 ft. (*about.*)

Now in the Durazzo Palace at Genoa.

539. Love and Wine. In the composition of this allegory the artist has introduced the portraits of himself and his wife

Helena. The painter, who is apparently about forty-three years of age, is seen in a profile view, has on a fur cap, clad in armour, and wearing a scarlet mantle over his shoulders, and red hose ; he is seated on the left, supporting his wife on his knee, whom he embraces with his right arm round her neck : her fair countenance is turned towards him, and she holds with both hands a silver vase, which he is about to take with his left hand. On the farther side of a table on the right stands Bacchus, his brows bound with ivy, with a goblet of wine in his hand, while Cupid, who is close to the front, is removing the sword of the warrior from his side. The uncertainty of sublunary bliss is denoted by a figure of Envy, advancing from the shadowy background, and bearing the torch of discord in his hand. The reality of the characters destroys the poetical allusion of the subject ; in other respects it is an excellent picture.

4 ft. 2 in. by 4 ft. 6 in.—P. (*about.*) Worth 500 *gs.*

Cochin, in his *Voyage d'Italie*, mentions this picture in high terms of praise.

Now in the Brignogli Palace at Genoa.

540. A Portrait of the Artist when about fifty years of age, seen in a three-quarter view, with long mustachios and a small beard ; a large hat, turned up on the left side, decked with a loop and feather, covers his head, and his dress consists of a dark silk vest adorned with small gold buttons, and a dark blue mantle embroidered with flowers in gold ; the Order of the Golden Fleece is suspended to a chain round his neck.

28 in. by 24 in. (*oval.*)

In the Brignogli Palace at Genoa.

541. Vincent Gonzaga, Duke of Mantua, imploring the Benediction of the Holy Trinity upon the newly-built Church of the Jesuits at Mantua.

This picture is said to have been painted about the year 1611.

542. St. Jerome, with a Lion.

This picture was formerly at Modena.

543. The Virgin and Child, and St. Joseph. The Virgin, seen in a three-quarter view, habited in a scarlet vest, a dark blue mantle, and a light gray kerchief, is seated, holding the naked Infant in an erect position in her lap, with her right hand round His waist and her left hand under His foot ; St. Joseph, leaning his head on his breast, is seen behind. This picture appears to be the joint work of Rubens and scholars.

3 ft. 4 in. by 2 ft. 10 in.—C.

In the Royal Palace at Turin.

544. A Cavalier endeavouring to embrace a Female, who is struggling to escape from his arms. He is habited in a dark dress with slashed body, and her attire is composed of a black bodice with scarlet sleeves ; these are apparently portraits of Rubens and his second wife. A carefully-painted picture, but possessing very little of the spirit of the master.

3 ft. by 3 ft.—P. (*enlarged*.)

There is a print which closely resembles this composition, engraved by Persyns ; Mariette *ex*.

In the Royal Palace at Turin.

The same subject as the preceding picture, the figures represented full length in a landscape, is engraved by Avril.—*See description*.

545. Christ appearing to the four Penitents.

5 ft. 6 in. by 4 ft. 6 in.—C. (*about*.)

This is a duplicate, with variations, of the Munich picture, done by the master and scholars.—*See p. 66*.

Now in the Royal Palace at Turin.

546. The Holy Family. The Virgin is seated on the ground, holding the infant Saviour, who is caressing a lamb, across the neck of which St. John is standing, playfully holding its ear ; while St. Elizabeth stands behind the latter, observing the two children with looks of affection.

13½ in. by 9½ in.—P.

Engraved by Earlom.

This was formerly in the Houghton Gallery, and is now in the Imperial Gallery, in Russia.

A duplicate picture, but of larger dimensions, is engraved by Bolswert; and a similar composition is engraved on wood, by Jegher; and also anonymous; Galle *ex.* It is also etched by Pannels, with the addition of an angel presenting the Virgin a basket of fruit, and St. Joseph seated near an old tree; Elizabeth is omitted.

547. A Landscape, with some lofty rugged rocks occupying the middle of the second distance, surmounted with trees and bushes; a rough road passes along the foreground and descends into a dell, towards which a waggon, drawn by two horses (on one of which the driver rides), is descending, while a man pushes at the side of the team to prevent its upsetting. A twilight effect, produced by the departure of the sun and the rising of the moon, pervades the scene.

2 ft. 10 in. by 4 ft. 1 in.—P.

Engraved by Bolswert; and in the Houghton Gallery, by J. Browne.

This picture was formerly in the collection of the Marquis de Lassay, and is now in the Hermitage at St. Petersburg.

There is a very indifferent print, a copy from Bolswert, in the foreground of which is introduced the subject of the bears devouring the scoffing children. Vischer *ex.*

548. Meleager and Atalanta, assisted by numerous dogs, attacking the Calydonian boar; two of the huntsmen, mounted on horseback, are seen arriving at full gallop.

10 ft. 7 in. by 20 ft. 9½ in.—C.

Engraved in the Houghton Gallery, by Earlom.

This composition differs from others of the same subject: Meleager is here represented on the left and Atalanta on the right of the picture, and the enraged beast is rushing towards the front, between them.

549. Jesus at the House of Simon the Pharisee. The Saviour is represented in a profile view, sitting on the left; His gesture and expression indicate Him to be replying to the observations of Simon, in reference to Mary Magdalen, who is prostrate, anointing His feet and wiping them with her hair:—
‘And Jesus answering, said unto him, Simon, I have somewhat to say unto thee; and he saith, Master, say on. There

was a certain creditor, which had two debtors: the one owed five hundred pence, and the other fifty. And when they had nothing to pay, he frankly forgave them both. Tell me, therefore, which of them will love him most?" This appeal and interrogatory has excited surprise in the countenance of the Pharisee and his four friends, who are on his left; while the three disciples of our Lord, who are placed on his right, appear to be pondering his words. Four domestics are entering from behind, bearing dishes and viands for the table. This admirable picture is painted in the artist's finished manner, and is of first-rate excellence both in colour and expression.

6 *ft.* 0 $\frac{3}{4}$ *in.* by 8 *ft.* 0 $\frac{1}{2}$ *in.*—C. Worth 3000 *gs.*

Etched by Panneels; and engraved by M. Natalis, and Monaco; and in the Houghton Gallery, by R. Earlom.

Now in the Hermitage, in Russia.

550. Silenus and Satyrs. In the centre of the composition is a drunken Silenus, with a jug in his hand, supported by a female satyr on one side and a negress on the other; in front of these are two female satyrs lying on the ground, one of them is suckling two young satyrs; and among a cluster of trees, beyond them, are two other sylvan figures.

2 *ft.* 11 *in.* by 3 *ft.* 6 *in.*—P.

Engraved by Soutman; and in the Houghton Gallery, by Earlom.

Now in the Hermitage, in Russia.

A Drawing, tinted and touched in oil-colour, a study for the above, was sold in the collection of the Duke de Tallard, in 1756, for 60 *fs.*

551. A Bust Portrait, said to be that of Helena Forman, seen in a front view, with her hair hanging in ringlets round her face.

2 *ft.* 1 $\frac{1}{2}$ *in.* by 1 *ft.* 8 $\frac{1}{2}$ *in.*—P.

Engraved by Michel, in the Houghton Gallery.

Now in the Hermitage, in Russia.

552. The Death of the Elk. The scene exhibits a rocky landscape, with a stream of water in front, into which the exhausted animal has made its last bound, and where he is seized on all sides by his merciless enemies, the dogs.

Engraved by Ward, in the Houghton Gallery.

Now in the Hermitage, in Russia.

553. Three young Lions, at the entrance of their den ; the centre one extending itself playfully on a fragment of rock.

5 *ft.* 6 *in.* by 8 *ft.*—C.

Engraved by Walker, in the Houghton Gallery.

Now in the Hermitage, in Russia.

554. A Portrait of a Lady, of middle age, seen in nearly a front view, wearing a cap and a black silk dress ; she is represented sitting in an arm-chair, with a muff in her lap.

Engraved by Watson, in the Houghton Gallery.

The preceding nine pictures formed part of a splendid collection, which was sold by the Earl of Orford to the Empress Catherine of Russia, about the year 1795.

555. A Picture, entitled "Our Lady with the Rosary," formerly an altar-piece in one of the churches in Flanders.

556. Roman Charity.

557. Venus and Adonis.

The preceding three pictures are also in the Hermitage.

558. A Portrait of the Artist. This elegant picture presents the face in a three-quarter position, looking towards the left ; the head is covered with a large hat decorated with a tassel, and the dress consists of a black Spanish mantle, an embroidered frill, and a gold chain round the neck ; the countenance indicates about forty-two years of age. This excellent production in portraiture has always excited the admiration and praise of every beholder, and to the connoisseur is of the highest interest and value.

2 *ft.* 9½ *in.* by 2 *ft.* 1 *in.*—P. Worth 2000 *gs.*

Exhibited in the British Gallery, in the years 1826 and 1827.

Now in the collection of His Majesty.

The catalogue of the pictures of Charles I. (No. II., p. 126) states it to have been presented to that monarch by my Lord Danby.

Paul Pontius has given a fine print from it in reverse, which is copied by Savery *ex.* It is also engraved by Worlidge, Chambers, Facius, and Pelham, and recently by J. H. Robinson. The same portrait, without the hat, is engraved by Meyssens.

There is a duplicate (also by Rubens), of an oval form, in the Florence Gallery, engraved by Meulmeester; and the picture from which Facius made his print was then in the possession of the Duke of Norfolk. Dickenson has engraved a small portrait of Rubens.

559. Helena Forman. The portrait is exhibited in a three-quarter view, looking towards the right, and the hands cross each other in front; her auburn hair is decked with pearls and a few flowers; the dress is composed of a black silk *négligé* over a yellow satin gown and bodice, the sleeves are slashed and underlined with white satin, a richly-worked lace frill surrounds the bosom and stands up behind the head, and a string of pearls adorns the neck.

This admirable portrait is said to have remained in the family of Rubens from the time it was painted until 1819, forming a pendant to the celebrated *Chapeau de Paille*, then in the collection of the Baron Siers d'Aertslaer, at Antwerp, of whom it was purchased privately by a dealer and sent to Paris, from whence it was consigned to the writer, who sold it to His Majesty, in 1820, for 800 *gs.*

It is highly commended by Sir Joshua Reynolds, in his Tour through Flanders, for the excellence of its colouring and drawing. At the period he wrote it was in the collection of M. Van Parys, who was related by marriage to the family of Rubens.

Exhibited in the British Gallery, in the years 1826 and 1827.

Now in his Majesty's Collection.

At the back of the panel of this picture is a slight but very spirited Sketch, in brown (also by Rubens), representing the Continnence of Scipio.

The portrait of this elegant lady occurs so frequently in the catalogue, that it is difficult to give credence to all of them being the work of Rubens. The writer, however, begs to state, that, as the greater part of them have come under his inspection, he has no hesitation in answering for those he has seen being from that master's hand. Other pictures are noticed in consequence of their

having been engraved; and the descriptions, in some instances, are taken from those prints. It should also be kept in mind, that the attachment of Rubens to this lady (she being his second wife, and only sixteen when he married her), together with her extraordinary beauty, must have been great inducements to the artist to repeat her portrait so frequently, and also to introduce it in most of his compositions. Facius has engraved a print of Helena Forman, from a picture then in the possession of the Duke of Norfolk.

560. A Portrait of the Duke of Mantua's brother, represented clad in armour.—*Vide Catalogue of Charles I., No. XI., p. 127.*

2 ft. 1 in. by 1 ft. 10 in.—P.

561. An Allegorical Subject, allusive to Peace and War. In the centre of the composition, which consists of fourteen figures, is a beautiful female naked, pressing milk from her breast into the mouth of an infant; on her right, and nearer the front, is a satyr bending on his knee, and casting from a cornucopia a quantity of fruit (with the twigs of which a leopard is playing) towards three children who are approaching, under the guidance of two cupids; one of whom holds a torch, and is placing a chaplet on the head of the eldest child; behind the satyr are two nymphs, one bearing vessels of gold and silver, and the other playing a tambourine. In the rear of this group, which represents Harmony, Peace, and Plenty, is seen Minerva protecting them from the intrusion of War, personified by an armed man, accompanied by two harpies. A landscape forms the background. This capital production is more distinguished for the splendour of its colour and the display of masterly execution, than for the excellence of its composition or the propriety of the allegory.

6 ft. 5 in. by 9 ft. 8 in.—C.

The history of this picture states, that Rubens presented it to Charles I., about the year 1630; and in the catalogue of that monarch's pictures, made in 1649, it is inserted under the title of Peace and Plenty (No. I., p. 3); and again under that of Peace and War (No. XIII., p. 86), and is there valued at 100*l.* It subse-

quently became the property of Prince Doria, in whose palace, in Italy, it was exhibited, and called "The Family of Rubens." Political events in that country was again the cause of its removal from the Doria family; and Mr. Irvine, a gentleman distinguished for his taste and judgment in the fine arts, became the purchaser, and sent it to England in 1802, and the same year it was sold by Mr. Buchanan to the Marquis of Stafford, for the sum of 3000 *gs*.

Engraved in the Stafford Gallery, by J. Heath.

Exhibited in the British Gallery, 1815.

This excellent picture (the value of which is greatly enhanced by the interesting events attached to its history) was presented to the National Gallery, by the Marquis of Stafford, in 1827.

562. Daniel in the Den of Lions. The prophet is represented sitting naked in the middle of the den, his hands clasped, and his countenance directed upward with an expression of earnest prayer. Nine lions are prowling around him.

7 *ft.* 6 *in.* by 10 *ft.* 10 *in.*—C.

Engraved by Blooteling, Vander Leuw, and Lamb; and in mezzo tinto by J. Ward. There is also an etching of it, by Street, extremely rare.

This picture is inscribed in the catalogue of Charles I. (No. XIV., p. 87), which states, that it was presented to that monarch by my Lord Dorchester.

Now in the collection of the Duke of Hamilton, at Hamilton Palace.

563. St. George. A Landscape, intersected in the distance by a river (said to be the Thames, with Windsor seen beyond it). Near the centre, and extremity of the foreground, is St. George, with his right foot on the neck of the vanquished dragon, and presenting to the daughter of the King of Seline the end of the girdle which she gave him to bind the monster. These two figures are portraits of Charles I. and Henrietta-Maria, his queen. Nearer the spectator, and on the right side, is a group of four females, bewailing the ravages of the beast, exhibited on the dead bodies lying near them, from the sight of which two infants are recoiling with horror. The knights

attendant upon the saint are on the left ; one of them, mounted on a gray charger, is armed *coup-a-pie* ; the other stands on the farther side of his horse, holding its rein ; beyond them are about nine figures, posted upon a high bank, overlooking the passing scene. Three females are at the extremity of the composition embracing each other, and beholding, with astonishment, the exploits of the saint. Two angels, each bearing a chaplet, are flying towards the conqueror.

4 ft. 5 in. by 7 ft.—C.

Engraved in the Orleans Gallery, by Lienard. There is also a print which appears to have been engraved after a picture by Teniers, in which several of the figures in the original composition are omitted.

This picture is described in the catalogue of Charles I.'s Collection (No. I., p. 166) as the great St. George ; and, if it be the same picture, it is stated in that catalogue, that the king bought it of Mr. Endymion Porter. Rubens, however, is said to have presented it to that monarch, in order to testify his gratitude for the many distinguished favours he had received from the royal hands ; and the subject was selected in compliment to the English nation. At the distribution of the royal collection it was taken to Paris, and subsequently became the property of the Duke of Orleans, at the sale of whose collection, in 1798, it was valued at 1000 *gs.*, and bought by Mr. Morland, from whom it has passed into the royal collection.

Exhibited in the British Gallery in 1826 and 1827.

564. A Triumph of Silenus. The composition consists of eight figures, in the centre of which is Silenus supported by two satyrs ; one of them, with his mouth open, appears to be straining with the weight, while the other bends under it. On the farther side of Silenus is a beautiful nymph, whose wild and sparkling eyes, smiling face, and uplifted hands, indicate the effects of the exhilarating beverage, and in playful wantonness is squeezing the juice of a bunch of grapes on the temples of the demi-god ; this group is preceded by a faun, playing on a double pipe, and followed by an old bacchant bearing a torch, whom a satyr is embracing ; in front of these are two infants, one of them taking a branch of vine from the

hand of Silenus. The figures are of the size of life, and seen to the knees.

4 *ft.* 7 *in.* by 6 *ft.* 6 *in.*—C.

The writer ventures to direct the attention of the connoisseur to this production, as an example of the most perfect description of its kind. The luxuriance of the expression is finely characteristic of the fabled beings of ancient allegory; its colour is rich and luminous, and the handling highly accomplished.

Engraved by Delaunay, with the addition of a goat's head; and again by Folo, omitting the goat.

This picture is inscribed No. 170 in the catalogue of the collection of Rubens, made after his decease, and was bought privately, for Cardinal Richelieu, in 1642. It subsequently passed into the possession of M. de Tartre.

Collection of Lucien Buonaparte, 1816, by Mr. Stanley, 950 *gs.*

————— Chevalier Bonnemaïson, 1827. . 21,000 *fs.* 840*l.*

Sold by the writer to the Right Hon. Robert Peel for 1100*l.*

565. The Bath of Diana. The figures are above half the size of nature.

4 *ft.* by 6 *ft.*—C.

Michel, in his *Life of Rubens*, commends very highly this production; and observes, that it was with some difficulty purchased of the artist's widow for Cardinal Richelieu, in 1642, for 3000 *crowns*, about 600*l.*

566. The Three Graces. The figures are of the size of nature.

The same writer states, that this picture was bought of the executors of the artist's widow for the King of England.

Peter de Jode has engraved a print of this subject; and the same, with the accessories, is repeated, anonymous.

There is a small picture *en grisaille* of the Three Graces, in the Palazzo Pitti, at Florence, engraved by Massard.

567. Hero and Leander.

Collection of Sir Peter Lely, 1680, bought by Mr. Creed for 85*l.*

568. A Landscape.

Same collection, 27*l.*

569. The Last Judgment.

Same collection, 1017.

The above was copied from a curious manuscript catalogue of the collection and entire effects of Sir Peter Lely, in the possession of Messrs. Molteno and Graves.

570. The Battle of the Amazons. This is stated to be the original study for the picture now in the Munich Gallery, differing in some instances in the disposition of the groups. In this sketch the battle is represented raging at the *foot* of the bridge; and in the finished work the combatants are *upon* the bridge.

2 *ft.* 2½ *in.* by 3 *ft.* 9 *in.*—P.

Collection of the Duke of Orleans, 1749.

571. The Entombment. The composition represents Joseph of Arimathea supporting the body of the Saviour, and the Virgin stands by the side with a linen napkin in her hands; the Magdalen and another figure are seen behind the Virgin.

Engraved by Ryckman.

Collection of M. d'Angelis. *Brussels*, 1763. 1000 *fl.* 90*l.*

572. Roman Charity.

4 *ft.* 4 *in.* by 6 *ft.*—C.

Collection of Jan Agges, *Amsterdam*, 1702. 510 *fl.* 46*l.*

Panneels has given an etching of this subject, in which the old man is represented seated in prison, and his daughter, kneeling on the bench by his side, giving her father the breast.

The same subject, in which the father is on his knees, and his daughter seated by his side looking round with anxious inquietude, is engraved by Alexander Voet. This is now in the Hague Gallery.

There is a third print, by J. Smith, very similarly composed, with the difference, that the face of the daughter is seen in a profile view, looking down. Now in the Marlborough Collection.

573. The Coronation of the Virgin. The Virgin, with the infant Saviour recumbent on her lap, is seated in the clouds

surrounded by cherubim; two angels, bearing a celestial crown, hover over her head; and two others are at her feet.

Engraved by Bolswert.

Collection of Jasper Loskart, *Amst.* 1709. 1000 *fl.* 90l.

574. Joseph and Mary returning to Jerusalem in search of their Son, Jesus.

Engraved, anonymous; Hendriex *ex.*

Collection of M. Chevalier Domburg, *Amst.* 1710. 840 *fl.* 75l.

575. A Landscape, with a Shepherd and Shepherdess, and other figures.

Engraved by Bolswert.

Collection of M. Chevalier Domburg, *Amst.* 1710. 400 *fl.* 36l.

This is probably the one now in the Louvre.

576. The Garden of Love. In this composition the artist has introduced portraits of himself and his scholars, Van Dyck, De Vos, and others, with a company of beautiful females.

6 *ft.* 6 *in.* by 7 *ft.* 9 *in.*—C.

Collection of Van Loo, . . . *Amst.* 1713. . 3600 *fl.* 324l.

Again M. de Rens, 1777. . 8000 *fs.* 320l.

The preceding subject is well known by the numerous copies, many of which have been sold as the genuine works of Rubens; but although the writer has seen at least a dozen of them, he has not yet had the good fortune to meet with the original picture.

There are three prints of the Garden of Love, each of which has evidently been engraved after different pictures. The earliest of the three is one done by Jegher, on an outline by Rubens; in this composition part of the company are amusing themselves with a *jet-d'eau*. The second print is engraved by Clouwet, from a picture composed of seven females, four gentlemen, and six cupids; two of the latter are flying down from a fountain adorned with a statue of Venus seated on a dolphin. The third print exhibits a composition of nine females, five gentlemen, and ten cupids; six of the latter are sporting among shrubs near a fountain, composed of a statue of Venus erect. This is engraved by Lempereur after a picture then in the cabinet of M. de Piles, entitled *Le Jardin d'Amour*.

There is also an indifferent print of it by Malbouré.

The original drawings (studies for the groups in the preceding picture) were sold in the splendid collection of Monsieur Mariette,
1775. . 980 *fs.* 39*l.*

Since writing the above descriptions, the author has been informed, by Mr. D. Wilkie and Mr. W. Woodburn, that the original picture, corresponding with the print engraved by Lempereur, is now in the collection of the Duke del Infantado, at Madrid.

5 *ft.* by 6 *ft.* 6 *in.*—C. (*about.*)

577. The Tribute-Money. The picture represents the moment when the Saviour utters the injunction—"Render to Cæsar the things that are Cæsar's." The piece of money is in the Saviour's left hand, and the right is raised above His head, in allusion to the second part of the sentence—"and to God the things that are God's." This just reply to the inquiry of the Jews has excited in their countenances surprise and dismay. Among the group is one with a bald head, at whose side stands the inquirer, pointing his finger to the piece of money. The composition consists of nine figures of the size of life, seen to the knees.

5 *ft.* by 6 *ft.*—P.

Engraved by Landry, Visscher, and Vosterman. The size of two of the prints is 28 *in.* by 37 *in.*

Collection of M. Van Loo, *Amst.* 1713. . 1150 *fl.* 103*l.*

———— Lord Courtenay, . . 1816. . . . 490 *gs.*

———— John Webb, Esq. . . 1821. . . . 441 *gs.*

There is also a print, representing the Tribute-Money, composed of twelve figures, engraved by Dankerts, of a very large size; and again in small, anonymous.

578. A Landscape, in which are introduced Meleager and Atalanta killing the Calydonian Boar.

2 *ft.* 4 *in.* by 3 *ft.* 4 *in.*—P.

Collection of M. Amory, . *Amst.* 1722. . . 720 *fl.* 65*l.*

———— Anonymous, . *Amst.* 1732. . . 1030 *fl.* 93*l.*

579. Samson slaying a Lion. He is represented tearing the animal's jaws asunder. A finished study.

1 *ft.* 1 *in.* by 1 *ft.* 4 *in.*—P.

Engraved by Quilenus.

Collection, anonymous, 1732. . . 300 *fl.* 27l.

——— Thomas Emmerson, Esq. 1829. . . . 27½ *gs.*

There is a drawing in chalk, washed in Indian ink, of the preceding, in the British Museum.

A picture representing the same subject as the preceding, also a finished sketch, is engraved by Wyngaerde.

Cochin mentions a picture of Samson combating a lion, and a dead tiger lying at his feet, as being in the Casa Avoyadri at Brescia.

This subject is engraved in mezzotinto by Fredhof, after a picture in the possession of Von Sachsen, and is probably the one mentioned by Cochin.

580. David slaying a Lion.

2 *ft.* 3 *in.* by 2 *ft.* 7 *in.*—P.

Collection, anonymous, *Amst.* 1732. . . 300 *fl.* 27l.

The original drawings, studies for the above two pictures, are in the collection of Sir Thomas Lawrence, P.R.A.

581. The Fall of the Rebel Angels.

10 *ft.* by 8 *ft.*—C.

Felibien mentions a picture representing this subject, then in the collection of Cardinal Richelieu.

Collection of M. Bout, *Hague*, 1733. . . 1110 *fl.* 100l.

The above is probably the one now in the gallery at Schleisheims.

A picture representing the preceding subject was sold in the collection of Sir Peter Lely, 1680. for 101l.

582. The Ascension of the Virgin, accompanied by Angels. The apostles and holy women surround the tomb below. A finished sketch.

3 *ft.* 3 *in.* by 2 *ft.* 2 *in.*—P.

Collection of M. Adrian Bout, 1733. . . 909 *fl.* 81l.

583. The four Penitents in the presence of the Saviour.

3 *ft.* 7½ *in.* by 2 *ft.* 2 *in.*

This subject is engraved by Lauwers; and also by Green, in mezzotinto, from a large picture in the Munich Gallery.—See *pp.* 33, 66, and 156.

Collection of M. Adrian Bont, . . . 1733. . . 590 *fl.* 53*l.*

584. Pan and Syrinx, in a Landscape. This is probably a sketch for the picture in His Majesty's collection.

15 *in.* by 23 *in.*—P.

Collection of M. Adrian Bont, . . . 1733. . . 700 *fl.* 63*l.*

585. The Nativity. A composition of eight figures.

8 *ft.* 1½ *in.* by 8 *ft.* 1½ *in.*—C.

Collection of the Count de Fraula, *Bruss.* 1738. 535 *fl.* 48*l.*

586. The Ascension of the Virgin.

Collection of the Count de Fraula, 1738. . . 900 *fl.* 81*l.*

587. Mercury conveying Psyche to Olympus. A composition of seventeen figures. This excellent production is remarkable for the purity and splendour of its colour, and the admirable finishing which pervades every part.

2 *ft.* 4 *in.* by 3 *ft.* 1 *in.*—P.

Engraved by Finden.

Collection of the Count de Fraula, 1738. . . 500 *fl.* 45*l.*

————— Madlle. Regaus, *Bruss.* 1775. . . 1700 *fl.* 153*l.*

Now in the collection of the Marquis of Stafford. Worth 500 *gs.*

A picture, representing the same subject as the preceding, was sold in the collection of M. Geldermeester, 1800. 475 *fl.* 43*l.*

588. Perseus and Andromeda.

3 *ft.* 6 *in.* by 3 *ft.* 9 *in.*—C.

Collection, anonymous, . . . *Amst.* 1738. . . 630 *fl.* 57*l.*

There is a print of this subject, taken from a picture then in the collection of the Count de Bruhl (3 *ft.* by 5 *ft.*—C.), in which Perseus has dismounted from Pegasus, and is taking Andromeda by the hand; they are attended by seven cupids, &c. Engraved by Tardieu.

A picture representing the preceding subject (6 *ft.* 5 *in.* by 2 *ft.* 7 *in.*) was sold in the collection of Robert Udney, Esq. 1804.

A picture of Perseus and Andromeda is introduced in a view of the interior of the apartments of the artist's house. Engraved by Harrewyn.

589. Vertumnus and Pomona. The landscape is painted by Breughel.

3 *ft.* by 4 *ft.*

Collection of Van Loo, 1713. . . 2825 *fl.* 254*l.*

———— of M. Valkenburg, 1733. . . 1700 *fl.* 153*l.*

590. Cymon and Iphigenia.

3 *ft.* by 3 *ft.* 6 *in.*

Collection of Van Loo, 1713. . . 1000 *fl.* 90*l.*

591. Sophonisba.

3 *ft.* 6 *in.* by 2 *ft.* 6 *in.*

Collection of Van Loo, 1713. . . 700 *fl.* 63*l.*

592. Abigail meeting David with Presents. The composition exhibits Abigail alighted from her beast, and bending on one knee before David; her left hand is placed on her breast, and her right extended towards the present brought to appease his anger against her husband Nabal; her attendants consist of two females, who stand on her farther side (these are, probably, portraits of the artist's wives), and three men servants. David, clad in armour and wearing a scarlet mantle, has also dismounted from his horse, which is held by a youth behind him, and is bending forward to raise Abigail; a company of two horse and three foot soldiers attend the future king of Israel. This capital production is admirably composed and splendidly coloured.

5 *ft.* 9 *in.* by 8 *ft.* 2 *in.*—C.

Engraved by Lommelin.

Collection of M. Meyer, *Rotterdam*, 1722. . . 1400 *fl.* 126*l.*

Now in the collection of Paul Methuen, Esq. Worth 1500 *gs.*

Another picture of Abigail meeting David was sold in the collection of W. Agar Ellis, Esq., 1806.

593. Four Children playing with a Lamb, in a landscape.

3 *ft.* 2 *in.* by 2 *ft.* 1 *in.*—C.

Engraved by Spruyt.

Collection of M. Meyers, . . . 1722. . 870 *fl.* 78*l.*

Now in the Vienna Gallery.—*See pp.* 96 and 109.

594. Venus and Adonis, attended by cupids.

3 *ft.* 7½ *in.* by 3 *ft.* 1 *in.*

Collection of M. Schuylenburg, *Hague*, 1735. . 840 *fl.* 75*l.*

———— M. da Costa, . . . 1764. . 1035 *fl.* 93*l.*

Tassaert has engraved a print of the above subject.

595. Bathsheba at a Fountain, attended by a female and a negro.

4 *ft.* 9 *in.* by 6 *ft.* 5 *in.*—C. ; or 5 *ft.* 6 *in.* by 4 *ft.*

Collection Count Van Plettenburg, *Amst.* 1738. 1000 *fl.* 90*l.*

———— M. Van Zwieten, . . *Hague*, 1741. 700 *fl.* 63*l.*

596. Christ expiring on the Cross. The countenance of the dying Saviour is directed upwards.

4 *ft.* 1 *in.* by 3 *ft.* 3 *in.*

Engraved by Bolswert.

Collection of M. de Witt, . . *Amst.* 1741. . 500 *fl.* 45*l.*

597. Christ triumphant over Death and the Grave. The Saviour, attended by two angels, one of whom is placing a wreath on His head, the other sounding a trumpet, is represented sitting on His tomb treading Sin and Death under His feet ; a third angel, bearing a palm branch, is winging its way towards the Saviour.

6 *ft.* by 4 *ft.* 6 *in.*—C.

Engraved by Eynhouedts. The same subject is engraved by Galle ; by anonymous ; and also in a small size.

Collection of Count Domburg, *Hague*, 1745. . 700 *fl.* 63*l.*

The preceding picture was painted for the tomb of the family of Cockx, in a chapel of the church of St. Walbuge, at Antwerp.
—*See p.* 8.

598. Susanna and the Elders.

3 ft. by 3 ft. 6 in.—C.

Collection of Count Domburg . . 1745. . 400 *fl.* 36l.

There are several prints of the preceding subject, one of which is engraved by Jegher, on an outline by Rubens; in this composition Susanna is seated, seen in a front view, and the elders are by her side removing her drapery. Jegher has repeated the subject, differently composed. It is also engraved by Vosterman, Pontius, and Simon.

There is a mezzotinto print of this subject in which one of the elders is behind Susanna, pulling off her drapery.

Felebien mentions a picture of Susanna and the Elders, then in the collection of the Duke de Richelieu. Etched by Spruyt.

599. St. Walburge in a Ship.—*See p. 8.*

2 ft. 6 in. by 3 ft. 2 in.—P.

Collection of M. de Roore, . *Hague*, 1747. . 160 *fl.* 14l.

———— M. Schamps, at Ghent.

600. The Burial of St. Walburge.—*See p. 8.*

2 ft. 6 in. by 3 ft. 2 in.—P.

Collection of M. de Roore, . *Hague*, 1747. . 250 *fl.* 22l.

These were painted for the church of St. Walburge, at Antwerp.

601. A Dead Christ. A finished study.

12 in. by 19 in.—P.

Collection of M. de Roore, . *Hague*, 1747. . 280 *fl.* 25l.

602. Christ discovering Himself to His Disciples at Emmaus.

Engraved by Witdouc. There is also a print by Sompelin, in which are introduced a woman with a glass of liquor in her hand, and a boy with a plate. The same, in reverse, is engraved by Swanenburg.

Collection, anonymous, . . *Malines*, 1756. . 1250 *fl.* 112l.

Now in the Munich Gallery.

603. The Daughter of Herodias showing the Head of John the Baptist to Herod. The tetrarch, habited in a rich mantle

decked with ermine, and a cap of the same material, is seated at the head of a long table, with Herodias on his right; his attention is directed to the head of the saint, which is held in a charger by the young female who had requested it; and behind whom is a boy playing with a monkey. A company of seven guests are at the table, and several servants are entering the room bearing viands for the banquet.

Engraved by Bolswert; and also by Clouwet.

Collection of M. Sybrechts, *Amst.* 1754.

A very capital drawing, of superlative excellence, commenced in chalks and terminated *en grisaille*, done by the artist for the engraver to work from, is in the collection of Sir Thomas Lawrence, P.R.A.

$18\frac{3}{4}$ in. by $28\frac{1}{4}$ in.

604. Hagar and Ishmael in the Desert.

2 ft. 6 in. by 2 ft. 7 in.—P.

Collection of M. de Steenhault, *Brussels*, 1758. . . 440 fl. . . 39l.

605. A Landscape, in which are introduced nine figures.

3 ft. by 5 ft. 2 in.

Collection of P. J. Syners, . . . *Brussels*, 1758. . . 401 fl. . . 36l.

606. A Wild Boar Hunt. The figures are by Rubens, the animals by Snyders, and the landscape by Wildens.

5 ft. 9 in. by 9 ft. $11\frac{1}{2}$ in.

Collection of P. J. Syners, . . . *Brussels*, 1758. . . 340 fl. . . 30l.

607. Joshua overcoming the Amalekites. A sketch.

23 in. by 28 in.—P.

Collection of P. J. Syners, 1758. . . 78 fl. . . 7l.

608. Infants adorning a niche (in which is a statue of the Virgin and infant Saviour) with festoons of fruit.

2 ft. 10 in. by 2 ft. 1 in.—P.

Engraved by Galle.

Collection of M. Hoet, *Hague*, 1760. . . 1210 fl. . . 109l.

609. The Virgin watching her sleeping Infant. The Saviour lies asleep on a couch in front, covered with a blanket, and the Virgin, with her hands united, stands by His side, bending affectionately over Him; she is seen in nearly a front view, dressed in a scarlet robe, and a dark blue mantle on the left shoulder. A pleasing example of the master, painted in a light free manner.

2 *ft.* by 1 *ft.* 7½ *in.*—P. Worth 300 *gs.*

Engraved by Vosterman.

Collection of Cardinal Valentini, *Amst.* 1763. . 570 *fl.* 51*l.*

This picture has, within a few years past, been presented to the church of St. Nicholas, at Brussels, to adorn the epitaph of Henry Ausroos.

610. A Landscape, in the foreground of which are introduced a cart laden with vegetables, several figures, cows, and sheep.

23 *in.* by 33 *in.*—P.

A print corresponding with this description is engraved by Van Kessel, and another by Browne.—*See descriptions.*

Collection of Cardinal Valentini, . 1763. . 195 *fl.* 18*l.*

611. Christ expiring on the Cross. The city of Jerusalem is seen in the distance.

3 *ft.* 10 *in.* by 3 *ft.*

Engraved by Sompelin and Galle.

Collection of Cardinal Valentini, . 1763. . 1225 *fl.* 110*l.*

———— Leindert de Neuville, . 1765. . 4000 *fl.* 360*l.*

A picture corresponding with the above is in the collection of Sir Simon Clarke, Bart.

612. The Rape of the Sabines. After a cursory view of the bustle and confusion, the inevitable consequences of such an event, the eye rests on a prominent group in the centre of the scene of action, composed of six figures, one of which, mounted on a chestnut horse, and wearing a red mantle over his armour, has seized a young Sabine woman, whose white dress and

appearance indicate her to be of superior rank, and, with the assistance of a young man, is endeavouring to raise her on his horse; nearer the spectator, a stout Roman, clad in armour, his helmet surmounted with a plume of feathers, is clasping a struggling female round the waist, while an elderly woman, who has fallen in the tumult, has seized the leg of the man with her teeth. On the left, and close to the front, is a young female, who has thrown herself into the arms of her mother for protection against the violence of a youth, on whose face the mother is imprinting her nails; a little removed from these is another discordant pair, struggling together at the side of a covered platform, on which is a company of elegant young females, several of whom are seized by soldiers; among them is one in a light blue dress, with her back to the spectator, apparently greatly agitated by the threatening attitudes of several men before her. On the opposite side is a pretty female, whom a young warrior is pulling by the clothes towards him, and whose resistance is aided by an elderly man; beyond these is seen a display of the military games near the gate of the city. A building, resembling the Pantheon, terminates the view.

613. The Reconciliation of the Romans and Sabines. The treachery and violation of confidence, represented in the preceding picture, naturally excited the most indignant feelings in the breasts of the Sabines; and the following year brought an army, composed of the fathers, brothers, and other relations of the violated females, breathing slaughter and revenge against the Romans. In the arrangement of the composition, the artist has supposed the two armies prepared for instant battle; this is indicated by a few soldiers of each nation being placed on opposite sides of the picture; those of the Romans, on the right, consist of five soldiers, the head of a cohort, whose banners and arms appear approaching; the nearest of these to the spectator is a foot soldier clad in armour, whose eagerness to advance to the combat is restrained by a female holding him by the sword-arm; beyond him is a cavalry soldier riding a fine

gray charger, the bridle of which is held by a beautiful young Sabine; on her left stands another, whose countenance and gesture strongly depict her mental anxiety; still further on are four other interesting young females, one of whom carries a fine babe in her arms, a second is on her knees, and a third holds up to view the pledge of the conjugal union; these form a line in the centre of the composition, and face the Sabine army. The Sabines are represented by three infantry and two cavalry soldiers, the advance of the column; one of the former, and the nearest to the spectator, armed with a sword and shield, who, bearing defiance in his looks, and showing by his action eagerness to rush upon his opponent, is suddenly arrested in his purpose by a young female, who has thrown herself at his feet, clasping his arm with nervous energy, and with imploring looks pleading for reconciliation; a fine infant, lying on the ground by her side, adds force and effect to the moving appeal; such an unexpected interposition appears to have paralyzed the movements of the soldiers; the horseman suspends the intended cast of his spear, and a soldier stands motionless with his half-drawn sword. Symptoms of hesitation are exhibited on both sides.

1 ft. 10 in. by 2 ft. 10 in.—P.

To expatiate on the many beauties which these pictures possess would exceed the limits allotted to this work; it may, however, be observed, that the artist has, with consummate judgment, given to the first picture a richness of colour, and force of effect, which accord with the action and energy of the subject, while delicacy and tenderness of tone pervade the latter. It may also be noticed, that the positions and forms of the females are graceful and elegant, and free from the defects so frequently censured in Rubens by critics. These pictures are what is termed finished sketches, or, more properly, matured studies for the large pictures now in the Escorial, and are of rare excellence and beauty.

Sir Joshua Reynolds, in his *Journey through Flanders*, observes, "that few pictures by Rubens, even of his most finished works, give a higher idea of his genius; all the parts are more determined than is usual in sketches. The latter picture (he says) has more novelty and is the most interesting of the two."

Collection of Prince Rubempre, . . . 1765. . . 2400 *flor.* 216*l.*

———— M. Danoot, 1829. 14,178 *flor.* 1280*l.*

In the latter sale, the price stated is merely nominal, the pictures having been previously bought, with many others, the *élite* of the collection, by a speculator, subject to the condition, that they should pass through the sale, in order to promote the disposal of those of an inferior class.

Sold by Mr. Buchanan to Alexander Baring, Esq., in April the same year, for 1000*l.*

614. The Descent from the Cross. A sketch.

28 *in.* by 18 *in.*—P.

Collection of Prince Rubempre, . . . 1765. . . 510 *flor.* 46*l.*

615. A Man and a Woman in a Larder, stored with game, fruit, and vegetables. The latter are painted by Snyder.

6 *ft.* 7 *in.* by 11 *ft.* 6 *in.*

Collection of M. Lormier, . . . *Hague*, 1763. . . 780 *flor.* 70*l.*

616. The Death of Hippolytus. This grand and terrific subject is depicted in this admirable production with such a painter's hand and poet's fire, that the writer feels it impossible for him to do justice to it but by quoting the description of the subject from Racine:—

L'onde approche, se brise, et vomit à nos yeux,
Parmi les flots d'écume, un monstre furieux.
Son front large est armé de cornes menaçantes ;
Tout son corps est couvert d'écailles jaunissantes ;
Indomptable taureau, dragon impétueux,
Sa croupe se recourbe en replis tortueux :

* * * * *

Ses coursiers,
La frayeur les emportes ; et, sourds à cette fois,
Ils ne connaissent plus ni le frein ni la voix ;
En efforts impuissans leur maître se consume ;
Ils rougissent le mors d'une sanglante écume.

* * * * *

A travers les rochers la peur les précipite,
 L'essieu crie et se rompt : l'intrépide Hippolyte
 Voit voler en éclats tout son char fracassé ;
 Dans les rênes lui-même il tombe embarrassé.

* * * * *

Trainé par les chevaux que sa main a nourris.

20 in. by 25 in.—P.

Engraved by M. Cosway.

Now in the collection of Sir Abraham Hume, Bart.

A study, in chalks, of the Hippolytus is in the Musée at Paris.

His Grace the Duke of Bedford possesses a duplicate of the preceding picture, having the addition of two figures, who are seen escaping from the terrific scene. For this example, the writer has been informed, his Grace paid the liberal sum of 900*l*. The difference between the two works is, that that of Sir A. Hume is painted with a free, loose, and masterly pencil, and this in a dry and careful manner. The seashore is also covered with a variety of little shells, *very neatly painted*, but quite inappropriate to the grandeur and sublimity of the subject.

Engraved by Earlom and Anker Smith.

Exhibited in the British Gallery, 1823.

617. The Death of Hippolytus.

20 in. by 27 in.—P.

Collection, anonymous, . . . *Amst.* 1738.

— M. de Roore, . . . 1747. . . 290 *fl.* 26*l*.

This is probably one of the above pictures. The lowness of the price is no criterion, as this master's works were never very highly appreciated in Holland.

618. A Milkwoman.

This picture is cited by Deschamps, in *La Vie des Peintres*, as then in the collection of the Comte de Vence, 1753.

619. A Portrait of Helena Forman, with the face seen in a three-quarter position.

25 in. by 19 in.—P.

Collection of M. Pasquier, *Rouen*, 1756.

———— the Duc de Praslin, . . 1793. . . 1001 *fs.* 40*l.*

———— M. Robit, 1801. . . 1500 *fs.* 60*l.*

Now in the collection of Sir Simon Carke, Bart. Worth 200 *gs.*

620. Banditti pillaging a Village.

Collection of M. Chatagneraye, . . 1730. . . 1037 *fs.* 41*l.*

621. Venus and Adonis.

23½ *in.* by 32 *in.*—C.

This subject is engraved by Tassaert, Lorenzini, and Panneels, and is in the Florence Gallery.

Collection of Prince Carignan, . . 1742. . . 1200 *fs.* 48*l.*

622. A River God reclining on an urn, surrounded by bulrushes and other water plants.

4 *ft.* 8 *in.* by 3 *ft.*—C.

There is a print of a river god and a nymph reclining on an urn, engraved by Vangelisti.

Collection of Prince Carignan, . . 1742. . . 1600 *fs.* 64*l.*

623. Venus returning from the Chase. The beautiful goddess occupies the centre of the composition, carrying a lance against her shoulder, and a quantity of small birds in her lap; two satyrs precede her, one of whom carries fruit before him, some of which two boys are taking; the other has a basket of fruit on his head; five nymphs compose her train, one of which a bagpiper is embracing, each of the others carry game and hunting implements. Several dogs accompany the party. The figures are entire.

6 *ft.* by 7 *ft.*—C.

Engraved by Launay.

Collection of the Duc d'Orléans, 1749 (bought for the family).

Orleans Gallery, brought to England, 1798, and valued at 400 *gs.*

A very spirited sketch for the preceding picture is now in the collection of the Earl of Radnor, at Longford Castle.

12 *in.* by 11 *in.*

624. The Last Supper.

625. The Companion. The Resurrection of Lazarus.

1 ft. 7 in. by 2 ft.

Engraved by Bolswert.

These are masterly sketches, done *en grisaille* for large pictures.Collection of M. Tonneman, *Amst.* 1754. . 1350 *fl.* 122*l.*——— M. Braamcamp, *Amst.* 1771. . 1700 *fl.* 153*l.*——— in a public sale at Mr. Christie's, 1826. 100 *gs.*

626. An Allegorical Subject, allusive to the Life of Henry IV. of France. A spirited sketch.

Collection of d'Argenville. . . . 1756. . 800 *fs.* 32*l.*

627. St. Cecilia, singing and playing on the harpsichord. The saint is attended by angels, one of whom is seated on the back of a sphynx.

5 ft. 7 in. by 4 ft. 3 in.—C.

Engraved by Witdore. This subject, with two angels, is also engraved by Panneels, and again by Lommelin. The above came from the collection of Prince Carignan.

Collection of the Duc de Tallard, . 1756. 20,050 *fs.* 802*l.*

Now in the gallery at Potsdam.

628. St. Cecilia, &c. &c., attended by two Angels.

7 ft. by 5 ft. 2 in.—C.

Engraved by Panneels, Lommelin, and Wynngaerde.

Collection of M. Sonsot, *Brussels*, 1739. . 1400 *fl.* 126*l.*

The preceding saint, seen in profile, playing on an organ, is engraved, anonymous: and again, with the face presented in a three-quarter view, anonymous.

629. The Adoration of the Kings. This picture is composed of fourteen figures, and is distinguished from others of the same subject by the Virgin holding the infant Saviour in a sitting posture, on a pillow, before whom a magi (seen in a

profile view) is bowing on his knees, presenting a bowlful of money.

5 *ft.* 4 *in.* by 7 *ft.* 10 *in.*—C.

This picture is mentioned by Descamps. It was formerly in the collection of M. Godefroy, a banker at Brussels, and previously in that of Moretus, the celebrated printer at Antwerp.

Collection of the Duc de Tallard, . 1756. . 7500 *fs.* 300*l.*

630. The Watering Place. The view exhibits a landscape, characterized by its bold forms and wild appearance; a broken and diversified foreground is intersected by a stream of water extending along the front, and traversed at a little distance by a rustic bridge; beyond which rises a mass of rocks, whose summits are clothed with lofty umbrageous trees and rich underwood. This sequestered scene is enlivened by cattle and figures; among which, and close to the front, is a man in a scarlet jacket watering two horses; another man is in the stream driving out a cow; a woman with a can on her head and three other cows are on the bank, and a fourth cow is crossing the bridge; to the left are three more of the herd, and near these is a youth seated on a bank playing a pipe; in the opposite side are flocks of sheep browsing on the hills, from whence the view opens to the distant country. A clear and brilliant daylight effect, and the verdant freshness of summer, pervade this admirable picture.

3 *ft.* 3 *in.* by 4 *ft.* 4½ *in.*—C.

Engraved by Van Uden, Brookshaw, and also by Brown, under the above title, when in the collection of the Duke of Montague.

Collection of the Duc de Tallard, . 1756. . 9905 *fs.* 400*l.*

Exhibited in the British Gallery in 1815.

Now in the possession of the Duke of Buccleugh. Worth 1500 *gs.*

631. The Assumption of the Virgin. A grand altar-piece.

10 *ft.* by 7 *ft.*—C.

Collection of M. Pauwels, *Brussels*, 1803. . 1666 *fls.* 420*l.*

632. The Centaur Nessus carrying off Dejanira.

2 ft. 7 in. by 4 ft.

Engraved anonymous.

Collection Vanden Grave de Fraula, *Bruss.* 1738. 575 *fl.* 52*l.*——— Madlle. Regaus, . . . *Bruss.* 1775. 3550 *fl.* 319*l.*

There is also a print of the preceding subject, engraved by Schultze, in the Le Brun Gallery, from a picture (2 ft. 8 in. by 2 ft.). In this the centaur is represented at the moment of his receiving a mortal wound from the arrow shot by Hercules. This picture was sold by Le Brun to Count Strogonoff, at St. Petersburg.

Another picture of the same subject was sold in the collection of William Young Otley, Esq., 1811.

There is also an etching of this subject, which represents the centaur galloping off with the struggling female in his arms; she has one arm round his shoulders and one hand under his arm. Engraved by Panneels.

633. Four large Cartoons, representing the most distinguished feats of the Consul Decius, done for patterns to be executed in tapestry.

Collection of M. Bertells, *Brussels*, 1779. . 1500 *fl.* 135*l.**See Lichtenstein Collection*, p. 101.

634. A Landscape, in which is introduced the subject of Hagar and Ishmael.

26 in. by 27 in.—P.

Collection of M. Boremans, *Brussels*, 1781. . 790 *fl.* 70*l.*

635. The Head of expiring Seneca.

19 in. by 17 in. (oval.)

Collection of R. Strange, Esq., 1769.

636. The Martyrdom of St. Ursula and the eleven thousand Virgins. An angel is seen descending from the clouds, bearing a wreath to crown the martyr saint. A brilliant and beautiful sketch.

19 in. by 15 in.—P.

Etched by Spruyt.

Collection of M. Braamcamp, 1771. 495 *fl.* 45*l.* Worth 150*l.*

Now in the collection of M. Van Sassegheem, at Ghent.

637. A Portrait of a Lady Abbess.

26 *in.* by 21 *in.*—P.

Engraved in the Choiseul Gallery.

Collection of the Duc de Choiseul, . 1772. . 550 *fs.* 22*l.*

638. A Landscape, exhibiting a view of an open and richly-wooded country, illumined by a bright sunset.

17 *in.* by 25 *in.*—P.

Engraved by Maille in the Choiseul Gallery.

Collection of the Duc de Choiseul, . 1772. (not put up.)

639. The Reconciliation of Jacob and Esau. The former is accompanied by his wives, children, servants, and cattle. An excellently-finished sketch for the large picture now in the Munich Gallery.—*See p.* 68.

18 *in.* by 15 *in.*—P.

Engraved by Balliu.

Collection of M. Lempereur, . . . 1773. . 3660 *fs.* 146*l.*

—— Prince de Conti, . . . 1777. . 2620 *fs.* 105*l.*

—— M. Beaujon, . . . 1787. . 1580 *fs.* 63*l.*

—— M. de St. Victor, . . . 1822. . 810 *fs.* 32*l.*

In the latter sale it was exceedingly disguised with dirt; the writer has since given 100*l.* for it, and sold it for 130*l.*

640. Roman Charity. In the composition of this picture the old man is represented sitting on the ground, with his legs under him and his hands tied behind his back; his affectionate daughter is on her knees, looking round with anxious inquietude, and her child, covered with a linen cloth, lies on some straw. The same subject occurs in p. 165.

2 *ft.* 4 *in.* by 3 *ft.* 4 *in.*—C.

Engraved by Smith in mezzotinto.

Collection of M. Julienne, . . .	1767.	. 5000 <i>fs.</i>	200 <i>l.</i>
———— Prince de Conti, . . .	1779.	. 1600 <i>fs.</i>	64 <i>l.</i>
———— M. Robit,	1801.	. 2400 <i>fs.</i>	96 <i>l.</i>

A picture, representing the same composition as the preceding, but of larger dimensions, is in the Marlborough Collection.

641. Melchizedeck giving Bread and Wine to Abraham and his Soldiers. The composition consists of about eighteen figures. This is a finished study, of superlative beauty, for the large picture in the collection of Earl Grosvenor.—*For description, see p. 141.*

24 *in.* by 30 *in.*—P.

Collection of M. Julienne, . . .	1767.	. 3840 <i>fs.</i>	154 <i>l.</i>
Now in the collection of the Dowager Lady Stuart, and worth 500 <i>gs.</i>			

642. The Queen of Sheba appearing before Solomon, with presents of gold and silver vessels. Close to the front are a negro page with a parrot and a monkey, and two men-servants laden with part of the treasure.

643. The Companion. Esther approaching the throne of Ahasuerus, to supplicate him on behalf of her people. The king has risen from his throne, and is extending the sceptre of clemency over the fainting Esther. A composition of eight figures. These are vigorous and masterly sketches for the two pictures done for the ceiling of the Jesuits' church at Antwerp.—*See pp. 16, 17.*

19½ *in.* by 15½ *in.*—P.

Engraved by Preisler and Punt.

Collection of M. Julienne,	1767.	. 830 <i>fs.</i>	33 <i>l.</i>
———— M. de Bois,	1785.	. 526 <i>fs.</i>	21 <i>l.</i>
———— M. De Calonne,	1795.	100 <i>gs.</i>
———— M. Brian,	1798.	70 <i>gs.</i>

Now in the possession of Mr. Norton.

644. The Pope causing the Holy Gate to be opened. A composition of several figures, and two angels in the clouds.

24 *in.* by 16 $\frac{3}{4}$ *in.*

Collection of M. Julienne, . . . 1767. . . 605 *fs.* 24*l.*

645. A Lion Hunt. Composed of three men, mounted on spirited horses, attacking two lions, one of which is receiving the spear of one of the huntsmen in its mouth.

Engraved by Moyreau, when in the collection of M. Julienne, 1767.

A sketch, probably the picture from which the print was taken, is in the collection of Lord Daruley, at Cobham.

17 $\frac{1}{2}$ *in.* by 24 *in.*—P.

646. The Marriage of St. Catherine, in the presence of a great number of Saints.

22 $\frac{3}{4}$ *in.* by 17 *in.*—P.

Engraved by Suyers and Eynhouedts.

A masterly sketch for the altar-piece of the church of the Dominicans, at Antwerp.—*See p.* 24.

Collection of M. Julienne, . . . 1767. . . 1000 *fs.* 40*l.*

Now in the collection of the Earl of Mulgrave.

647. The Virgin with the infant Saviour in her arms, seated in a niche surrounded by eight persons, among whom are a bishop on one side and the Magdalen on the other. A sketch.

12 $\frac{1}{2}$ *in.* by 19 $\frac{1}{4}$ *in.*—P.

Collection of M. Julienne, . . . 1767. . . 480 *fs.* 19*l.*

648. Saint Cecilia, singing and playing on the harpsichord.

15 *in.* by 10 $\frac{1}{4}$ *in.*—P.

A sketch in gray, probably for one of the pictures noticed in *p.* 180.

Collection of M. Julienne, . . . 1767. . . 50 *fs.* 2*l.*

649. The Assumption of the Virgin. A free sketch.

19 *in.* by 11 *in.*—P.

Collection of M. Julienne, . . . 1767. . 200 *fs.* 8*l.*

650. The Conversion of St. Paul. A sketch.

19 *in.* by 13 *in.*—P.

Collection of M. Julienne, . . . 1767. . 128 *fs.* 5*l.*

651. Same Subject.

17 *in.* by 10 *in.*—P.

Collection of M. Lempereur, . . . 1773. . 611 *fs.* 24*l.*

652. Same Subject.

17 *in.* by 19 *in.*—P.

Collection of Prince de Conti, . . . 1777. . 800 *fs.* 32*l.*

653. Cambyzes compelling a Judge to sit upon a Cushion made of the Skin of the late Judge, his Father, whom Cambyzes had caused to be flayed for Injustice. A finished study.

17 *in.* by 17 *in.*—P.

Engraved by Eynhoudts.

Collection of M. Lormier, *Hague*, 1763. . 640 *fl.* 58*l.*

654. A Landscape, beautifully varied with hills, dales, wood, and water; and enlivened with figures, horses, cows, and ducks. In the front-ground are two women and a man; one of the former has a milk-can on her head, the other carries a can on her arm; a waggon drawn by two horses, on one of which the driver rides, is close to the right side.

3 *ft.* by 3 *ft.* 11 *in.*—P.

Collection of M. Potter, . . *Hague*, 1723. . 1000 *fl.* 90*l.*

———— M. Wieman, . . *Amst.* 1762. . 1570 *fl.* 141*l.*

A picture corresponding with the preceding description is in the Munich Gallery.

655. A Landscape, with a grove of trees. This Arcadian scene is enlivened by a large assemblage of nymphs and youths,

attended by cupids flying and sporting amongst the trees. The composition is probably intended to represent the island of Cythera, with the games instituted in honour of Venus.

2 ft. 1 in. by 2 ft. 11 in.—P.

Engraved by Clouwet and Prenner.

Collection of Prince Trevulzio, *Amst.* 1764. 2960 *flor.* 266*l.*

Now in the Belvidere Palace.—*See p.* 97.

656. Four Huntsmen with Dogs attacking a Stag. The animals are painted by Snyders.

4 ft. 4½ in. by 6 ft. 5 in.—C.

Collection of M. da Costa, 1764. 510 *flor.* 46*l.*

657. Ceres and a Satyr. The latter bears a horn of abundance.

4 ft. by 6 ft. 2 in.—C.

The landscape is said to be by the hand of Breughel; but, judging from its size, it is much more likely to be by Wildens.

Collection of M. Horion, *Brussels*, 1788. 2600 *flor.* 234*l.*

658. The Four Doctors of the Church. A sketch.

24 in. by 17 in.—P.

There is a print by Van Dalen, representing St. Ambrose, St. Gregory, St. Jerome, and St. Augustin, consulting together over a book.

Collection of M. Horion, 1788. 1210 *flor.* 109*l.*

659. Abimelech, with Abraham and Sarah.

2 ft. by 2 ft. 6 in.—P.

Collection of M. Horion, *Brussels*, 1788. 3210 *flor.* 289*l.*

660. A Magdalen. A sketch.

17 in. by 22 in.—P.

Collection of M. Horion, 1788. 370 *flor.* 33*l.*

661. Villagers merry-making. A landscape, in the foreground of which are introduced a company of sixteen peasants, of both sexes, habited in their gayest attire, dancing in a ring, which their frolicsome bounds have broken, and thrown into picturesque confusion. Among those in front may be observed a

fine comely female, wearing a scarlet dress, whom her partner is embracing, and another in a blue gown is invited by her companion to imitate them; every countenance and gesture indicate the joyousness which pervades all hearts; in a cluster of trees beyond them is seen the merry piper playing his instrument. This beautiful production may be compared to a cluster of the gayest flowers sparkling in the noon-day sun; it is no less admirable for the natural expression which animates the figures, and the free and masterly handling of the execution.

2 ft. 5½ in. by 3 ft. 5½ in.—P.

Etched by Van Hiel; and engraved by Bolswert. It is inserted No. 103, p. 31, of the catalogue of Rubens's effects: and it is also noticed by Descamps in his *Lives of the Painters*.

Collection of Le Président de Tugny, 1751.	. . .	1010 <i>fs.</i>	40 <i>l.</i>
————— M. Julienne,	. . .	1767. . .	1361 <i>fs.</i> 55 <i>l.</i>
————— Thomas Emmerson, Esq. 1829.	. . .		950 <i>gs.</i>

662. St. Theresa on her knees, interceding with the Saviour for the delivery of souls from purgatory, two of whom are being delivered by angels from this imaginary place of punishment. This is a finished study, of uncommon force and richness of colour, and the figures are animated with true pathetic expression.

2 ft. 2 in. by 1 ft. 7 in.—P. Worth 300 *gs.*

Engraved by Bolswert.—*See p. 22.*

Collection of Prince Rubempre, <i>Brussels</i> , 1765.	. . .	760 <i>fl.</i>	68 <i>l.</i>
————— M. Braamcamp,	. . .	<i>Amst.</i> 1771. . .	835 <i>fl.</i> 75 <i>l.</i>
Now in the collection of M. Van Sasseghem, at Ghent.			

663. A Duplicate of the preceding Picture, but of inferior quality.

Sold in the collection of J. Mayhew, Esq. 1812. . . 350 *gs.*
Now in the collection of the Marquis of Stafford.

664. The Seven Wise Men of Greece. A sketch.

14¼ in. by 18½ in.—P.

Collection of M. Julienne,	. . .	1767. . .	601 <i>fs.</i> 24 <i>l.</i>
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665. Nymphs and Satyrs. A sketch.

Collection of M. Julienne, . . . 1767. . 180 *fs.* 7*l.*

666. The Rape of Proserpine. A sketch for the large picture in the Marlborough Collection.

11 *in.* by 25 *in.*—P.

Engraved by Soutman.

Collection of M. Trouard, . . . 1769. . 600 *fs.* 24*l.*

———— M. Le Brun, . . . 1791. . 778 *fs.* 31*l.*

———— M. Castlemore, . . . 1791. . 840 *fs.* 34*l.*

667. A Lioness, with three Cubs, extended on the ground.

2 *ft.* 10 *in.* by 4 *ft.* 5½ *in.*—C.

Collection of M. Van Schorel, . . . 1774.

668. An Historical Subject, relating to the Life of Decius. A sketch.

2 *ft.* 6 *in.* by 2 *ft.* 8 *in.*—P.

Collection of M. Aubrey, . . . 1773. . 1600 *fs.* 64*l.*

669. Two Females, emblematical of Peace and Plenty.

23 *in.* by 17 *in.*—P.

Collection of M. Trouard, . . . 1769. . 802 *fs.* 32*l.*

———— M. Le Brun, . . . 1791. . 300 *fs.* 12*l.*

670. Government, or Commerce. Represented by a female wearing a mural crown seated upon a pedestal, holding the prow of a vessel in one hand, around the arm of which is entwined a snake, and resting the elbow of the other hand on a ball.

23 *in.* by 16 *in.*—P.

Engraved by P. Pontius. A similar subject is engraved by Vosterman.

671. The Companion. Power, or Strength. Represented by a female in a blue vest, girded with a lion's skin, seated, with one hand on the shaft of a column and holding a pillar with the other.

Collection, anonymous, . . . *Paris*, 1780. . 1201 *fs.* 48*l.*

672. The Adoration of the Shepherds.

14½ in. by 10¼ in.—P.

A free sketch for an altar-piece, formerly in the church of the Dominicans at Antwerp.

Engraved by L. Vosterman and Spruyt.—*See p. 12.*

Collection of M. Van Schorel, *Antwerp*, 1774.

673. Cadmus sowing the Dragon's Teeth, from which spring up armed men. A free and spirited sketch.

10¼ in. by 16½ in.

Collection of M. Van Schorel, 1774.

————— Mr. Panné, 1819 (at Mr. Christie's) 9 *gs.*

Now in the collection of Sir Thomas Baring, Bart.

674. A Pair of Allegorical Subjects. One represents the city of Paris, under the figure of a female, holding Louis XIII., when an infant, in her arms; to whom Mars is presenting a sword and armour, and Cupid (flying above) bears him a buckler.

9 in. by 4¼ in.—P.

675. The Companion. Henry IV., with an olive branch in his hand, conducting his Queen under the auspices of Hymen, who is flying over their heads. These are free sketches.

Engraved by Martinasie.

Collection of M. Van Schorel, *Antwerp*, 1774.

Now in the collection of the Hon. Gen. Phipps.

676. The Daughters of Cecrops opening the basket in which was concealed the infant Erichthonius. A composition of six figures. A sketch for the large picture in the Lichtenstein collection.—*See p. 100.*

15 in. by 18½ in.—P.

Engraved by Van Sompel.

Collection of M. Van Schorel, *Antwerp*, 1774.

677. The Death of Procris. She is represented reclining her dying head on the lap of Cephalus.

16 $\frac{3}{4}$ *in.* by 22 *in.*—P.

Collection of M. Van Schorel, 1774.

678. Vulcan forging the Arms of Achilles. A sketch for part of one of the triumphal arches erected in honour of Ferdinand, at Antwerp, in 1635.

9 $\frac{1}{4}$ *in.* by 7 *in.*—P.

Collection of M. Van Schorel, 1774.

679. Two Females, one of whom is seated with a cornucopia. An allegorical subject, allusive to Peace and Plenty. A sketch.

5 *in.* by 6 $\frac{1}{4}$ *in.*—P.

Collection of M. Van Schorel, 1774.

680. A Bacchanalian Subject. The principal group in this composition consists of Silenus, with three satyrs and an ass; two of the latter are lifting the jolly god on the beast, and the third supports his head. On the left is a bacchante seated, and a satyr behind her pouring wine from a vase into a cup which she holds; a naked infant lies at her side with a bunch of grapes in its hands, which a little satyr is endeavouring to take away. Beyond these figures are some children with panthers and tigers; and still farther is Bacchus, crowned with vine branches.

A similar subject, composed of twelve figures, is engraved by Popels.

4 *ft.* by 7 *ft.*

Collection of M. Caulet d'Hauteville, 1774. . 6000 *fs.* 240*l.*

681. A beautiful Infant sitting naked on a pillow. In the background is introduced a rainbow, the emblem of promise. A well-coloured and pleasing example.

1 *ft.* 10 *in.* by 1 *ft.* 5 *in.*—P.

Collection of Randon de Boisset, . 1777. . 1500 *fs.* 60*l.*

Now worth 150 *gs.*

Now in the collection of Baron Steengracht, at the Hague.

682. An Allegorical Subject, allusive to the Life of Marie de Medicis. A sketch.

17½ in. by 19½ in.—P.

Collection of M. Paillet,	. . .	1777.	. . .	600 fs.	24l.
———— M. de Bœuf,	. . .	1782.	. . .	1200 fs.	48l.

683. Venus, wounded by a Thorn, receiving the Condolence of the Loves. A sketch.

2 ft. 5½ in. by 1 ft. 10½ in.

Collection of M. Thellusson,	. . .	1777.	. . .	600 fs.	24l.
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684. The Annunciation of the Virgin. A sketch.

4 ft. 1 in. by 3 ft. 4 in.—C.

Engraved by Drevet.

This picture has been enlarged.

Collection of the Prince de Conti,	. . .	1777.	. . .	1700 fs.	68l.
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685. The Fates weaving the Destiny of Marie de Medicis, under the auspices of Jupiter and Juno. A study.

18 in. by 22½ in.—C.

Collection of the Prince de Conti,	. . .	1777.	. . .	1401 fs.	56l.
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686. A Landscape, exhibited under the aspect of a stormy sky, through which a transient gleam of sunshine illumines the middle grounds.

16 in. by 24 in.—P.

Collection of the Count de Vaudreuil,	1784.	. . .	1801 fs.	72l.
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687. The Deluge of Phrygia.—*For description, see p. 93.*

4 ft. 6 in. by 6 ft. 4 in.—C.

Engraved by Bolswert.

Collection of M. Montribloud,	. . .	1784.	. . .	2401 fs.	96l.
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———— Henry Hope, Esq.	. . .	1816.	. . .	200 gs.
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———— Philip Panné, Esq.	. . .	1819	. . .	157 gs.
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Now in the collection of Sir Thomas Baring, Bart.

A duplicate of the preceding, of very superior excellence, is now in the Vienna Gallery.

688. A Portrait of the Duke of Buckingham, clad in armour and wearing a red scarf.

23 *in.* by 18 *in.*—P.

This is probably the picture inserted No. 127 in the catalogue of the artist's effects, p. 32.

Collection of M. Godefroy,	. . .	1785.	. . .	4800 <i>fs.</i>	192 <i>l.</i>
————— M. du Clos,	. . .	1812.	. . .	9500 <i>fs.</i>	380 <i>l.</i>

689. Ulysses and his Friend discovering Achilles among the Daughters of Lycomedes. The youthful hero, clothed in a scarlet robe, stands in a masculine attitude in the centre of the composition; his right hand grasps a sword and the left its scabbard, while his attention is directed to his father, who expresses his recognition by placing his hand on his son's arm. The females consist of six young ladies and an elderly one, amongst whom is one of the former dressed in white satin (seen in a profile view); another, in a yellow robe with blue sleeves, kneels in front, examining a basket of jewels; and a third, in a gray vest, is stooping by her side, engaged in the same object. Painted in a free and spirited manner.

4 *ft.* 6 *in.* by 3 *ft.* 11 *in.*—C.

Engraved by Visscher, Ryckman, and anonymous.

Collection of M. Nouri, 1795. . . . 3200 *fs.* 128*l.*

Now in the collection of Sir Abraham Hume, Bart.

690. Two Angels bearing the Dead Body of a Child to Heaven. One of them has a palm branch in his hand, and a third angel carries a wreath of flowers.

17½ *in.* by 23½ *in.*

Collection of Van Slingelandt, *Dort*, 1785. . . . 410 *fl.* 37*l.*

————— Mrs. Harritz, *London*, 1810. . . . 30 *gs.*

Recently in the collection of Edward Gray, Esq.

691. A Landscape, exhibiting a view over a flat country, beautifully varied with trees and hedges, and enlivened by a

transient ray of sunshine passing over the middle grounds and extending to a watering place, at which are several figures with cattle.

2 *ft.* 9½ *in.* by 3 *ft.* 9 *in.*—P.

Engraved by Bolswert.

Collection of M. Proley, . . . 1787. . . 4400 *fs.* 176*l.*

692. A composition of four figures, as large as life, consisting of a Man and a Woman with two Children.

4 *ft.* by 3 *ft.* 6 *in.*—C.

Collection of M. Proley, . . . 1787. . . 4100 *fs.* 164*l.*

693. Christ with Martha and Mary. They are represented in the court of a house, enclosed by a balustrade of black marble, from which the eye looks over a richly-wooded landscape, enlivened with deer and poultry. The Saviour is seated in the centre of the court, looking towards Martha, who stands on His right, and by her attitude and expression appears to be reproaching her sister Mary for neglecting the household affairs; the latter is seated on the left of the Saviour, with a book in her lap. A table, with fruit on it, stands at the side, and through an open door near it are seen the interior of a kitchen, and a man-cook engaged at a dresser; a monkey with a bunch of apricots, a dish of grapes, and a variety of small birds, are distributed on the pavement in front, and a greyhound stands by Martha's side.

1 *ft.* 11½ *in.* by 1 *ft.* 10 *in.*—P.

This picture is the joint production of Rubens, Breughel, and Van Kessel; the figures are eleven inches high, are painted in a broad free manner and in the richest tones of colour, with an expression which it is impossible for art to surpass.

Collection of M. de Calonne (bought in), 1788. . . 4800 *fs.* 192*l.*

Same collection London, 1795. 330 *gs.*

———— Mr. Bryants, 1798. 250*l.*

———— M. Rynders, Brussels, 1821. . . 1350 *fl.* 121*l.*

———— Count Pourtales, London, 1826. 151*l.*

———— Mr. Smith (by Mr. Stanley), 1828. 170 *gs.*

694. The Nativity, and Adoration of the Magi. A sketch for a large picture.

18 *in.* by 14 *in.*—P.

Collection of M. le Brun, . . . 1791. . . 800 *fs.* 32*l.*

695. The Falconer. A portrait of a gentleman, represented in the character of a falconer, with a fine hawk on his hand; his dress consists of a black mantle bordered with fur, a white pendant collar, and a black hat turned up at the side. A landscape forms the background, on the left of which is a large tree entwined with ivy. This excellent production is distinguished for the masterly freedom of its execution, the brilliancy of its colour, and the apparent natural character of the portrait.

4 *ft.* 6 *in.* by 3 *ft.* 5 *in.*—P.

Collection of the Duc de Praslin, 1793. . . 10,001 *fs.* 400*l.*

———— M. Geldermeeester, 1800. . . 4,050 *fl.* 364*l.*

Exhibited in the British Gallery in 1826.

Now in His Majesty's Collection Worth 800 *gs.*

696. A Portrait of a young Lady, with the face seen in a three-quarter position; light hair, and a cap decked with feathers; a necklace of pearls, which falls on her bosom, and a red corset dress with large sleeves.

2 *ft.* by 1 *ft.* 7 *in.*—C.

The writer of the catalogue states that this picture has sustained injury by cleaning.

Collection of the Duc de Praslin, . . . 1793.

697. Two Studies of Children's Busts, with coral ornaments round their necks.

16½ *in.* by 11 *in.*—P.

Collection of M. Destouches, . . . 1794.

698. The Assumption of the Virgin. The Virgin, attended by angels, appears to be mounting aloft, while the astonished apostles surround the vacant tomb below. A beautiful and highly-finished study for a large picture.

3 *ft.* 4 *in.* by 2 *ft.* 1 *in.*—P.

Collection of M. de Calonne, . . .	<i>London</i> , 1795. . .	150 <i>l</i> .
————— H. Hope, Esq. (by Mr. Christie),	1816. . .	250 <i>l</i> .
————— J. Knight, Esq. (by Mr. Phillips),	1819. . .	130 <i>gs</i> .
————— John Webb, Esq. (by Ditto),	1821. . .	110 <i>l</i> .

699. An Allegorical Subject, representing Justice, Peace, and Plenty, personified by three nymphs, one of whom is emptying a cornucopia of fruit, which three cupids are gathering. A sketch for a group in one of the Luxembourg pictures.

Engraved by Eynhouedts.

Collection of M. de Calonne, . . .	1795.	42 <i>l</i> .
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700. St. George and the Dragon.—*See pp. 33 and 48.*

Collection of M. de Calonne, . . .	1795.	71 <i>l</i> .
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701. The Virgin, with the infant Saviour in her arms. A small but very beautifully-finished picture.

Collection of M. de Calonne, . . .	1795.	165 <i>l</i> .
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702. An Allegorical Subject, representing Rome triumphant. A finished sketch.

Collection of M. de Calonne,	1795.	42 <i>l</i> .
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703. Groups of Children with festoons of Fruit, and Animals. A study for the ceiling at Whitehall.

Collection of M. de Calonne, . . .	1795.	220 <i>gs</i> .
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704. Mars, Venus, and Cupid. The goddess is represented in nearly a front view, naked, sitting on a couch; her right hand presses her bosom and the left crosses the body, to hold a blue drapery which covers the loins; her flaxen hair is decked with pearls. Her attention is directed to the young god of love, who, while climbing upon her knee, looks archly in her face; a little retired beyond him is Mars, standing near a table, on which is mounted a cupid, to unbuckle his armour; a brilliant shield stands against the table and a quiver lies on the ground; some architecture and a red curtain compose the

background. The attractions of this capital picture consist exclusively in the beauty and freshness of the colouring, the judicious arrangement of light and shade, and the agreeable harmony of tints and general effect. In reference to the figures, it must be owned that they are sadly devoid of those ideal forms of beauty and expression so indispensable to give value and interest to classic and poetical subjects.

6 *ft.* 4 *in.* by 4 *ft.* 2 *in.*—C.

Collection of M. Vandergucht, . . . 1796. 130 *gs.*

———— Mr. Bryan, 1798. 90 *gs.*

Now in the Dulwich Gallery, Worth 500 *gs.*

There is an etching of Mars and Venus, anonymous.

705. Nature unveiled by the Graces. The subject is composed of a number of nymphs and satyrs sporting, with fruit and flowers; in the centre of these are the Three Graces, in lovely and elegant attitudes, unveiling nature. The fruit and flowers are attributed to the pencil of Breughel.

3 *ft.* 6 *in.* by 2 *ft.* 4 *in.*—C.

Engraved by Van Dalen.

Collection of Sir Lawrence Dundas, 1794. 800 *gs.*

706. Tigers in a Landscape.

Collection of Sir Joshua Reynolds, 1795. 110 *gs.*

There is a mezzotinto print of a tiger suckling three cubs in a landscape, engraved by Rhien.

707. A Woody Landscape, represented under the aspect of Moon and Star light. The solemn and silent scene is relieved by the introduction of a solitary horse browsing on the margin of a river.

2 *ft.* 1½ *in.* by 3 *ft.* 2 *in.*—P.

Engraved by Bolswert.

Collection of Sir Joshua Reynolds, 1795. 80 *gs.*

———— Earl of Besborough, 1801. 81 *gs.*

———— Willett Willett, Esq. 1813. 300 *gs.*

Exhibited in the British Gallery in 1815.

Now in the collection of the Earl of Mulgrave.

708. A Sketch for the altar-piece of the church of St. Augustin, at Antwerp. If this statement be correct, the subject represents the marriage of the infant Saviour to St. Catherine, in the presence of a great number of saints.

The finished picture is engraved by P. de Jode.—*See p.* 47.

Collection of Sir Joshua Reynolds, 1795. 10½ *gs.*

709. Silenus and Bacchanalians.

Collection of Sir Joshua Reynolds, 1795. 45 *gs.*

710. Venus recumbent on a bank asleep, and Cupid alarmed by the approach of Satyrs.

Collection of Sir Joshua Reynolds, 1795. 25 *gs.*

711. The Holy Family, with St. Elizabeth.

Collection of Sir Joshua Reynolds, 1795. 66 *gs.*

712. Studies for various subjects, particularly the Rape of the Sabines.

Collection of Sir Joshua Reynolds, 1795. 5 *gs.*

713. Studies for groups in the ceiling at Whitehall.

Collection of Sir Joshua Reynolds, 1795. 12½ *gs.*

714. The Wise Men's Offering. A sketch.

Collection of Sir Joshua Reynolds, 1795. 41 *gs.*

715. Children blowing Bubbles. The nearest infant is represented naked, with its back to the spectator. A finished study, painted with a rich *impasto* of colour.

24 *in.* by 20 *in.*—P. (*about.*)

Collection of Sir Joshua Reynolds, 1795. 175 *gs.*

———— Willett Willett, Esq. 1813. 136 *gs.*

Exhibited in the British Gallery in 1828.

Now in the collection of the Earl of Darnley.

716. St. Matthew. A bust, painted with extraordinary force and glow of colour.

Collection of Sir Joshua Reynolds, 1795. 70 *gs.*

717. A Pair. Allegorical Subjects; being studies for the principal groups in the ceiling at Whitehall.

26 *in.* by 21 *in.*—C. (*about.*)

Noticed in Sir Joshua Reynold's Tour through Flanders; at that time in the collection of M. Danoot.

Collection of M. Horion, *Brussels*, 1788. . 910 *fl.* 82*l.*

———— Sir Joshua Reynolds, 1795. 180 *gs.*

Now in the possession of Colonel H. Baillie.

718. The Holy Family. A finished sketch.

Collection of Sir Joshua Reynolds, 1795. 71 *gs.*

719. A Wild Boar Hunt.

Collection of Sir Joshua Reynolds, 1795. 165 *gs.*

720. Hercules and Omphale. A composition of several figures.

Collection of Sir Joshua Reynolds, 1795. 160 *gs.*

———— Philip Panné, Esq., 1819. 123 *gs.*

Now in the collection of Thomas Emmerson, Esq.

721. Thetis supplicating Jupiter on behalf of her son Achilles.

Collection of Sir Joshua Reynolds, 1795. 25 *gs.*

722. A Hunt. A sketch.

Collection of Sir Simon Clarke, Bart., and George Hibbert, Esq.

1802. 44 *gs.*

723. The Companion. A similar subject.

These were formerly in the collection of Mr. Dehn.

Collection of Sir Simon Clarke, Bart., and George Hibbert, Esq.

1802. 43 *gs.*

724. Christ on the Cross.

2 ft. 8 in. by 1 ft. 9 in.—P. (*about.*)

A beautiful example of this frequently-repeated subject, which has been engraved several times by Bolswert.

Collection Sir S. Clarke, Bart., and G. Hibbert, Esq., 1802, 150 *gs.*

Now in the collection of Sir Simon Clarke, Bart.

725. A Landscape, with a hill on the right covered in part with trees; a rivulet flows in front which is crossed by a rustic bridge, and near it is a shepherd playing a pipe, while his cows and sheep browse around him. The centre of the view shows a rich pasture receding to the distant mountains; a few young trees and an old willow are on the left of the composition; a faint gleam of sunshine breaks through the clouds of a rainy sky, in which are indicated two rainbows.

Desenfans states that this picture is engraved under the title of "The Two Rainbows," and that it was formerly in the collection of Prince Rupert, but the writer has never seen such a print.

Collection of Noel Desenfans, Esq. 1802. . . . 105 *gs.*

Now in the Dulwich Gallery.

726. A Portrait of Mary de Medicis, represented with a fan in her hand. Her dress is composed of the richest materials abundantly adorned with jewels; a lace frill surrounds the shoulders, leaving the bosom exposed, and a diadem of precious stones covers the head. Painted by a scholar.

4 ft. 2 in. by 3 ft. 4 in.—C.

Collection of Noel Desenfans, Esq. 1802. . . . 100 *gs.*

Now in the Dulwich Gallery.

727. A Portrait of Sir Theodore Mayne, Physician to James I.

Engraved in Dr. Mead's collection.

Collection of the Earl of Besborough, 1801. . . . 60*l.* 15*s.*

———— Marquis of Lansdowne, . 1806. . . . 77 *gs.*

728. A Portrait of Ferdinand of Medici, Grand Duke of Tuscany.

28 in. by 22 in.—P.

Collection of Robert Udney, Esq. . 1802.

This picture is said to have been painted at Florence, and to have belonged to the Salviati Collection.

729. The good Samaritan. A cabinet picture.

Collection of Lord Rendlesham, . 1806. . . . 189/.

730. A Landscape, representing a forest, through which is passing a huntsman on foot, preceded by six dogs. The gloomy and sequestered scene is enlivened by the cheering rays of the setting sun, whose vivid beams sparkle between the trunk of two trees, which cross each other on the right and front.

This excellent production is finely engraved by Bolswert.

This picture was lot 108 in the catalogue of the artist's collection.—*See p. 31.*

Collection of the Marquis of Lansdowne, 1806. . . . 305 *gs.*

731. A Landscape, corresponding in composition with the preceding, but of a smaller size.

Collection of Lord Clanbrassils, . 1813. . . . 95 *gs.*

Exhibited in the British Gallery in 1815.

Now in the collection of the Earl of Mulgrave.

732. The Continence of Scipio. The composition represents the Roman warrior seated upon an elevation on the right, extending his hand towards the affianced couple, who are approaching the foot of his throne; the young man is seen in a hinder view, bending on one knee and holding his bride's right hand, at whose side are her father and mother; and behind her are four females, two of whom hold up her train; in the opposite side are soldiers with vessels of gold. The subject is composed of fifteen figures of the size of life.

7 *ft.* by 12 *ft.*—C.

Engraved by Bolswert; and by Danbrum, in the Orleans Gallery. There is also an etching by Spruyt, which has evidently been done from a sketch, probably for the picture.

Collection of the Duc d'Orléans, 1798, valued at 800 *gs.*, bought by Lord Berwick.

Lord Berwick (sold by Mr. Phillips), 1825, bought in at 1500*l.*
Again (by ditto), 1826, Mr. Yates, 660 *gs.*



The following twelve Pictures are finished sketches, forming a series of the history of Constantine ; they were formerly in the Orleans Collection, and are engraved with the rest of that gallery.

733. The Marriage of Constantine with Fausta, the daughter of the Emperor Maximien. The ceremony is represented taking place before an altar in the temple of Jupiter and Juno ; and the artist has introduced in the composition a second marriage, supposed to be that of Licinius with Constantia, the sister of Constantine, which, however, took place at a subsequent period. Two youths are at the altar, one playing a double pipe and the other carrying the torch of Hymen ; close to the side are two men waiting to sacrifice a white heifer.

17½ *in.* by 20½ *in.*—P.

Engraved by Tarlieu and Godefroy.

Valued in the Orleans Collection, in 1798, at 150 *gs.*

734. The Miraculous Cross. Constantine, in the presence of his army, beholding the apparition of a luminous cross and inscription in the heavens, which he afterwards adopted on his banners. The Emperor, accompanied by a friend, stands upon a pedestal in front, extending his arms in adoration of the supernatural appearance.

17½ *in.* by 20½ *in.*—P.

Engraved by Tardieu and Leinard.

Valued in the Orleans Collection at 100*l.*

735. The Labarum. Constantine committing the labarum (a banner bearing the insignia of the cross) to the care of two of his bravest soldiers. A composition of three figures.

13½ *in.* by 10½ *in.*—P.

Engraved by Tardieu and Leinard.

Valued in the Orleans Gallery at 100 *gs.*

Put up to sale at Mr. Stanley's, in 1823, and bought in at 41 *gs.*

Exhibited in the British Gallery in 1828.

Now in the possession of Henry Brooksbank, Esq.

736. The Battle between Constantine and Maxentius. The picture represents the moment when the two heroes, mounted on fiery chargers, meet in front, and Constantine is poising a spear to cast at his adversary, who is approaching him sword in hand; the rush of troops, both horse and foot, exhibits a scene of obstinate conflict. Close to the front are two dead soldiers, one of whom is pierced by a spear in the breast, the other lies under him, with his broken weapon in his hand; and in the distance is seen the cavalry of Maxentius escaping over the bridge Melvius.

14½ *in.* by 25 *in.*—P.

Engraved by Lorieux, Tardieu, and Moncornet.

Valued in the collection at 200 *gs.*

Put up to sale at Mr. Stanley's, in 1823, and bought in at 130 *gs.*

Exhibited in the British Gallery in 1828.

Now in the possession of Henry Brooksbank, Esq.

737. The Death of Maxentius. The emperor, while endeavouring to escape over the bridge Melvius, is precipitated through a broken part of the bridge, which he had destined as a snare for his enemies, and is falling headlong into the Tiber, crushed by the accumulation of his own men and horses; two other of his soldiers, one riding a dark horse the other a white one, are on the brink of the chasm, and behind them are two more, who, in wheeling their steeds round to avoid the danger, are encountered by the enemy; the shock of battle on the bridge has thrown a number of the combatants into the river, two of these are seen suspended at the side of the bridge. This is a most enviable example of the master, possessing, in a

small compass, the same admirable spirit and energy which animate his largest productions.

15½ *in.* by 25 *in.*—P.

Engraved by Hubert, Tardieu, and anonymous, Drevet *ex.*

Valued in the Orleans Collection, in 1798, at 200 *gs.*; and bought by Sir Philip Stephens, in whose sale, in 1810, it was knocked down at 430 *gs.*

Collection of Lord Renelagh (by Mr. Christie) . 1822 . 130 *gs.*
(bought in.)

Same collection 1829 . 165 *gs.*

Exhibited in the British Gallery in 1818.

Now in the possession of Wm. Rogers, Esq.

738. Victory, personified by a winged female placing a chaplet on the head of Constantine. Two captives lie bound at his feet, and beyond this group rises a magnificent trophy, composed of the head of Marentius, and the banners and arms of Rome.

11½ *in.* by 14 *in.*—P.

Engraved by Cathelin, Tardieu, and Moncornet.

Valued in the Orleans Collection at 200 *gs.*

Put up to sale at Mr. Stanley's, in 1823, and bought in at 61 *gs.*

Exhibited in the British Gallery in 1828.

Now in the possession of Henry Brooksbank, Esq.

739. Constantine's triumphant Entry into Rome. The conqueror, clad in armour and mounted on a noble gray charger, is approaching the gate of the city, where the genius of Rome and several priests and senators await his arrival; behind him are the advance of a body of cavalry soldiers, and a licitor bearing the fasces. Fame, flying before, is proclaiming with her double trumpet his heroic deeds; and Victory is crowning him with laurels.

20 *in.* by 25½ *in.*—P.

Engraved by Lorieux and Tardieu.

Valued in the Orleans Collection at 150 *gs.*

Collection of the Earl of Liverpool (by Mr. Christie), 1829, 42 *gs.*
(bought by the writer.)

Exhibited in the British Gallery in 1815.

Now in the collection of the Hon. G. J. Vernon.

740. Constantine restoring Liberty to the Roman Senators. The Genius of Rome, personified by a female with the palladium in her hand, is seated on a throne in the centre, with a figure of Peace on her left, placing a chaplet on her head, and Victory on her right, holding a number of triumphant banners; near her are two captives (a Dacian and an Albanian), and on the opposite side stands Constantine, clad in armour and grasping a thunderbolt (emblem of power) in his hand; three prisoners lie bound at his feet, and the figurative representation of the origin of Rome is introduced near them. This masterly sketch is one of the most brilliant of the set.

20 *in.* by 25½ *in.*—P.

Engraved by Cathelin and Tardieu.

Valued in the Orleans Collection at 150 *gs.*

Collection of the Earl of Liverpool, 1829, 100 *gs.* (bought by the writer.)

Now in the collection of the Hon. G. J. Vernon.

741. Constantine investing his Son Crispus with the Command of the Fleet. The former is placing in his son's hand a globe, and a winged genius is giving him a prow, the symbols of government; a figure of Neptune, reclining on the sea-shore, completes the illustration of the subject.

14½ *in.* by 11½ *in.*—P.

Engraved by Bosq and Tardieu.

Valued in the Orleans Collection, in 1798, at 100 *gs.*

Put up to sale at Mr. Stanley's, in 1823, and bought in at 41 *gs.*

Exhibited in the British Gallery in 1828.

Now in the possession of Henry Brooksbank, Esq.

742. Constantine approving of the Draught for the Plan of

the City of Constantinople. The emperor, wearing the Roman toga, stands in the left of the picture with a friend behind him, extending his hand in approbation of the plan, which a workman is holding, while the architect, bending on one knee, is measuring a portion of the design with compasses; the bird of Jove hovers above.

16½ *in.* by 16½ *in.*—P.

Engraved by Hubert and Tardieu.

Valued in the Orleans Collection at 70 *gs.*, and bought by Sir Philip Stephens; in whose collection it was knocked down, in 1810, for 111 *gs.*

Again in Lord Ranelagh's sale (bought in) . 1822.

Again in the same collection 1829. . . 43 *gs.*

743. Constantine worshipping the Cross. A composition of four figures, one of which, standing in the centre (characteristic of Faith), is directing the emperor's attention to the cross.

14 *in.* by 13 *in.*—P.

Engraved by Delignon and Tardieu.

Valued in the Orleans Collection at 80 *gs.*

Put up to sale at Mr. Stanley's, in 1823, and bought in at 35 *gs.*

Exhibited in the British Gallery in 1828.

Now in the possession of Henry Brooksbank, Esq.

744. The Baptism of Constantine. A magnificent temple, decorated with spiral columns, in which are assembled a number of priests and persons of distinction; one of the former is administering the sacrament of baptism to the emperor, who is kneeling by the side of the font to receive it.

17½ *in.* by 20½ *in.*—P.

Engraved by Delignon and Tardieu.

Valued in the Orleans Collection, in 1798, at 100 *gs.*

A picture representing the same subject, differently composed, is engraved by Baroni.

745. Thomyris causing the Head of Cyrus to be immersed in Human Blood. This splendid production of art is com-

posed of seventeen figures, assembled in a magnificent vestibule; the queen, richly attired in a white satin robe embroidered with gold, and a yellow mantle, accompanied by a lady on her left, stands on an elevation of two steps on the right, observing the executioner fulfil her orders; the latter is bending on one knee, holding the head of Cyrus over a golden charger, filled with blood; behind him are several persons of distinction and soldiers witnessing the scene; among these is one wearing a fur cap and a red dress, with his hands behind him, near whom is a stout man in a purple robe and a furred cloak; three men in armour are behind these, and a dog is in front; two pages bear the train of the queen, and three females are in attendance behind her.

6 *ft.* 8 *in.* by 11 *ft.* 9 *in.*—C.

Engraved by P. Pontius, Ragot, Duchange, and Launay.

This capital picture is of the first order and excellence, and was evidently painted after the master had maturely studied the works of Titian, whose solemn, deep tones of colour are imitated with the happiest effect, and add a grandeur and majesty which well accord with the subject.

Collection of the Duc d'Orléans, 1798; bought privately by the Earl of Darnley, for 1200 *gvs.*; at present worth 2500 *gvs.*

Exhibited in the British Gallery in 1822.

Now in his Lordship's collection at Cobham.

746. An admirably-finished Drawing by Rubens, the original study for the preceding picture, commenced in chalks, and washed in Indian ink and colours.

Now in the valuable collection of Sir Thomas Lawrence, P.R.A. It was formerly in the collection of M. Mariette, a distinguished amateur of drawings, at whose sale, in 1775, it sold for 1201 *fs.* 48*l.*; and would now probably be estimated at 200*l.*

747. A Picture, representing the same subject, and similarly composed, but with fewer figures, and of smaller dimensions.

In the Louvre.—*See p.* 116.

748. The Judgment of Paris. The young shepherd is represented sitting at the foot of a tree on the left, in the act of presenting the apple to Venus, who stands fronting him, between Juno and Minerva, while Mercury, who is on his farther side, appears to be watching the result of the shepherd's decision. The deities are distinguished by the several emblems of the peacock, Cupid, and the owl; and the faithful dog is couched at his master's feet. The figures in this capital picture are finished with unusual care; the landscape is painted in a broad, free, and sketchy manner; as a whole this production offers the most engaging effect, with the richest tones of colour.

4 *ft.* 5 *in.* by 5 *ft.* 11 *in.*—C.

Engraved by Lommelin, Couché, and R. Woodman.

Collection of the Duc d'Orléans, 1798, valued at . . . 2000 *gs.*

———— Lord Kinnaird . . . 1813, passed at . . . 3000 *gs.*

It was subsequently purchased by T. Penryce, Esq., of Great Yarmouth, who has constituted it an heirloom.

There is a print, engraved by Moitte, after a picture (18 *in.* by 23 *in.*), which embraces the same composition as the preceding with the addition of two cupids, and the heads of three sylvan deities peeping from behind a high bank. Paris is not offering the apple as in the former picture, but is deliberating in his election. This print was done from a picture then in the collection of the Count de Brühl, and is probably the one now in the Dresden Gallery, which is so highly prized that it is very deservedly protected by a plate glass.

A second picture, being a repetition in small of the first picture, was sold in the collection of the Countess of Holderness, in 1802, for 305 *gs.*

J. Neefs has engraved two prints, after sketches by Rubens, representing the Judgment of Paris and the Triumph of Galatea, which were done for designs to decorate a silver salver and ewer for Charles I.

749. The Rape of Ganymede. The beautiful youth is represented in Olympus, reclining on one of the wings of Jupiter's

eagle, and bending forward to take a cup from the hands of Hebe.

7 *ft.* by 6 *ft.*—C.

Engraved by Henrique.

Collection of the Duc d'Orléans, 1798, . . . valued at 400 *gs.*

750. Philopœmen, the Achaean General, chopping Wood for the Cook-maid at an Inn. On the left side stands a large table, on which are piled an abundance of provisions, consisting of a dead fawn, a swan, a peacock, and a boar's head, intermixed with fruit and vegetables; these are by the pencil of Snyders.

8 *ft.* by 9 *ft.* 2 *in.*—C.

Engraved by N. Varin, in the Orleans Gallery.

Collection of the Duc d'Orléans, 1798, . . . valued at 600*l.*

751. The Death of Adonis. This composition consists of six figures of the size of life. On the foreground of a woody landscape lies extended the pale corpse of Adonis, at whose head is the goddess Venus, bending on one knee, bewailing her lover's death; beyond this group are three nymphs and a cupid, each deeply affected with grief; two of the huntsman's dogs are on the left; a thick grove of trees forms the background. The figures are painted in the artist's smooth and finished manner, most admirably drawn, particularly the body of Adonis; and the landscape is by the free pencil of Wildens.

7 *ft.* 6 *in.* by 10 *ft.*—C. (*about.*)

A picture of this subject was put up to sale in the collection of Mr. Bryan, 1798, and knocked down at 1407*l.*

Now in the collection of Thomas Hope, Esq.

A sketch for the preceding picture is in the Dulwich Gallery.

19 *in.* by 25½ *in.*—P.

Panneels has etched a print, representing Venus kneeling by the side of Adonis, her hands extended, and her countenance directed upwards, apparently complaining to the gods of the loss of her lover; her car drawn by swans is on one side, and the dogs of the huntsman on the other.

752. Diana departing for the Chase. The goddess, clad in a mantle, and the skin of a tiger, which covers the body and left shoulder, leaving the right arm, breast, and legs exposed, and bearing a spear apparently in her left hand (which is concealed behind her), is advancing towards the front, caressing with her right hand a fine hound which is jumping up against her; two other hounds are on the left, and beyond these are two nymphs, one of them is looking at a female struggling in the embraces of a satyr, behind whom is another satyr, extending his arm to pull him away; the head and arm of the latter only are seen. This capital production exhibits pre-eminently the powers of Rubens in this class of subjects, to which he never fails giving that peculiarity of expression suited to the fabulous mythology it represents, and a splendour of colour truly enchanting.

7 ft. by 5 ft. 10 in.—C.

Engraved by J. Ward, R.A.

Collection of M. Wouter Valckenier, *Amst.* 1796, 6100 *fl.* 540*l.*

— — — Mr. Bryan, . . . *London*, 1798, . . . 1000 *gs.*

— — — Sir S. Clarke, Bart. & G. Hibbert, Esq. 1802, 1850 *gs.*

Now in the collection of Sir Simon Clarke, Bart.

753. Ceres and Pomona. The catalogue states, that this picture is painted in Rubens's finest manner; adding, "that the composition is unusually grand, the design graceful, and the colouring splendid."

Collection of Mr. Bryan, 1798. 490 *gs.*

754. St. Peter holding the Keys.

Collection of Mr. Bryan, 1798. 40*l.*

755. The Companion. St. Paul. The same catalogue observes, that "this and the companion were presented by the painter to one of the *confères* at Antwerp."

Collection of Mr. Bryan, 1798. 40*l.*

756. The Holy Family. A composition of four figures, as

large as life, seen to the knees. The Virgin is seated in the middle, with the infant Saviour in her arms, whose feet she has just finished washing in a basin; His head reclines on His mother's breast, and His attention is directed to an angel, who is presenting Him a basket of fruit; St. Joseph (seen in a profile view) is in the opposite side. The background represents a landscape.

5 *ft.* by 4 *ft.* 2 *in.*—C.

This capital picture is stated to have been painted for a M. Grouin, in whose family it continued until it was purchased for the Presle Collection, from whence it was transferred to the present one.

Collection of M. Robit, 1801, . 12,000 *frs.* 480*l.*

Now in the collection of Sir Simon Clarke, Bart. valued at 1200 *grs.*

757. The Resurrection of Christ. The composition exhibits the Saviour seated in the middle, with His right hand on a cross and the left placed on a globe, which is supported by an angel; two other angels (one holding a palm branch) are at His side, and the emblems of sin and death are under His feet.

5 *ft.* 6 *in.* by 4 *ft.* 3 *in.*—P.

Engraved by Eynhouedts.

This excellent picture was purchased of an English nobleman, in 1874, for the cabinet of M. Donjeux.

Collection of M. Robit, 1801. . 8420 *frs.* 337*l.*

758. The Portrait of a Lady, with her head inclining a little forward, and the face seen in a three-quarter position.

2 *ft.* 1 *in.* by 1 *ft.* 9 *in.*—P.

Collection of M. Robit, 1801. . 1500 *frs.* 60*l.*

Now in the collection of Sir Simon Clarke, Bart.

759. The Four Fathers of the Church, Saints Gregory, Ambrose, Augustin, and Jerome. These venerable persons are seated, and three of them are attending to St Jerome, who appears to be expounding the scriptures. Three angels, bearing a crosier, a burning heart, and a beehive, hover above their heads.

27 *in.* by 24 *in.*—C.

Engraved by Galle, and also by Van Dalen.

Collection of M. Tronchien, . . . 1801. . . 1900 *fs.* 76/.

Picot has engraved a print, entitled "Les Evangélistes."

760. A Portrait, said to be that of Rubens. The face is seen in a front view, and the figure inclines forward; a broad frill surrounds the neck, and a gold chain crosses the body.

24½ *in.* by 21 *in.*—P. (*oval.*)

Engraved by Wollett, from a picture ascribed to Van Dyck, then in the collection of Earl Godolphin.

Collection of John Purling, Esq. . . 1801. 79 *gs.*

———— Mr. P. Coxe, . . . 1815. 65 *gs.*

Now in the collection of Edward Gray, Esq.

761. The Virgin and Child, with Joseph and St. John.

Said to have formerly been in the collection of Lord Scarborough.

Collection of John Purling, . . . 1801. 300 *gs.*

A picture, styled "A Holy Family," was sold by Mr. Christie, 1807, for 800 *gs.*

762. The Assumption of the Virgin.

3 *ft.* 4 *in.* by 2 *ft.* 1 *in.*—P.

Engraved by Bolswert, and in small by Loemans.

This is an admirably-finished study for the large picture painted for the Jesuits' church at Antwerp, and now in the cathedral of that city.—*For description, see p. 20.*

Collection of Count d'Arcy.

———— John Purling, Esq. . . 1801. 565 *gs.*

———— Sir Simon Clarke, Bart. 1802. 410 *gs.*

Exhibited in the British Gallery in 1826 and 1827.

Now in the collection of His Majesty.

763. The Virgin, with the infant Saviour sleeping in her arms; near them are St. Elizabeth and St. Joseph.

3 *ft.* 4 *in.* by 2 *ft.* 6 *in.*—P. (*about.*)

Collection of ——— Crauford, Esq. (by Mr. Christie), 1801, 140 *gs.*

Now in the collection of Abraham Robarts, Esq.

764. The Holy Family. In this composition the infant Saviour is caressing St. John.

4 ft. 3 in. by 4 ft.—P.

Tassaert has engraved a print which resembles this description.

Collection of Sir George Yonge, Bart. 1806. . . . 510l.

765. The Loves of the Centaurs. This classic scene represents the fresh and verdant groves of Arcadia, in which is introduced the poetic fiction of the centaurs: two of which are fondly embracing in the foreground, and a second pair is seen sportively bounding over the meadows at a little distance. The enchanting beauty of the landscape, and the spirit and energetic expression displayed in the imaginary animals, render this a production of matchless excellence.

1 ft. 8 in. by 2 ft. 4 in.—P.

Collection of a gentleman in Grafton Street, 1802. . . . 260 gs.

———— The Hon. T. Greville (by Mr. Christie), 1810, 610 gs.

Now in the collection of the Duke of Hamilton, Scotland.

766. Jupiter and Antiope. The nymph Antiope is on the left of the picture, bending down in the attitude of the antique Venus *accroupée*, with her naked back to the spectator, and her face turned towards him in a three-quarter position; in front of her is Cupid, covered with a thin veil, crouching close to her knees, to shelter himself from an impending storm; beyond this group is seen Jupiter, under the form of a satyr, issuing from a grove, bearing a cornucopia of fruit; the scarlet mantle of the nymph lies on the ground in front. The opposite side of the picture displays a grand hilly landscape finely diversified with trees; a dark cloudy sky casts a gloomy aspect over the scene, and adds surprising lustre and brilliancy to the figures, which are painted with studious care, combined with admirable drawing and a rich *impasto* of colour. It is signed and dated P.P. RUBENS, 1614.

1 ft. 8 in. by 6 ft. 1 in.—P.

Collection of M. Peytier de Merchten, *Ant.* 1791, 4402 fl. 396l.

Now in the possession of Mesdames de Knyff, at Antwerp. The Writer is credibly informed that these ladies have recently refused the sum of 40,000 *fl.* for it, 3400*l.*

The same subject, in which the nymph Antiope is represented sitting asleep on a bank, and Jupiter, under the form of a satyr, cautiously removing her drapery, is engraved by Panneels. Ravenet has also engraved a print of this subject from a picture then in the possession of Marquis Felino.

767. A magnificent Landscape, presenting a view over an immense tract of country, varied with gentle hills, finely wooded and intersected on the left by edges and deep ravines, enclosing arable and pasture lands, in which cattle are grazing; on the right, at some distance from the front, stands a noble country mansion (the residence of the artist), flanked by a tower; in front of the house are some lofty trees, standing on a knoll, at the side of which is a stream rippling over stones to the foreground; through which a waggon, drawn by two horses, is passing; a woman in a scarlet cloak, a calf, a cask, and other objects are in the waggon, and the driver is mounted on one of the horses; still nearer the front is a sportsman with his dog and gun, creeping towards a covey of birds on a hill in the centre. This part of the picture is composed of bold broken ground, divided by chasms, and beautifully diversified with bushes, brambles, wild plants, and the stump of an old tree; the variations of sun and shade play alternately over the wide expanse of country, conducting the eye by the most agreeable transitions to the extreme distance, where a city (probably Malines) and several hamlets are indicated by the appearance of the steeples and towers of churches.

4 *ft.* 6½ *in.* by 7 *ft.* 9 *in.*—P.

In contemplating this superb picture, and calling to mind others of similar excellence, it must surely be admitted, that, to conceive and to execute were one with this incomparable painter. Nothing in nature was too fleeting for his eye, or too vast for his comprehension; and his pencil, ever subservient to his will, appears to have

played rapidly over the surface of his canvas, embodying forms, and giving to every object in nature its "form and pressure." A print, which promises to be a faithful transcript of the picture, is now engraving by Mr. George Cooke.

This and the following picture were purchased from the Balbi Collection in 1802, and imported into England by Mr. Buchanan; of whom the one above described was bought for the sum of 1500 *gs.* by Sir GEORGE BEAUMONT, Bart., whose zeal for the prosperity of the arts influenced him to present it, with many others of great excellence, to the British nation, in 1826, the whole forming A GIFT TO THE VALUE OF UPWARDS OF SEVEN THOUSAND FIVE HUNDRED GUINEAS.

768. A grand Landscape, exhibiting an extensive view over the flat open country in Flanders, with all the varieties which nature shows in a cultivated state, and adorned with clusters of lofty trees and the picturesque intersections of roads and hedges. This scene of nature is enlivened by a party of peasants returning at evening from harvest work; beyond these are others still occupied in agricultural labours; some cattle are at a pond on the left, towards which several ducks are hurrying. The general aspect of vegetation presents the beauty and freshness arising from recent showers, which is finely indicated by a rainbow in the heavens, the purity of the atmosphere, and the transient bursts of sunshine.

4 *ft.* 6½ *in.* by 7 *ft.* 9 *in.*—P.

This production of the pencil is of equal excellence with the preceding, to which it formed a companion in the Balbi Palace, and was also imported in 1802, and was soon after purchased by George Watson Taylor, Esq. for the sum of 1500 *gs.*, at whose sale, in 1823, it was sold for 2600 *gs.*

Now in the possession of the Earl of Orford.

769. The Elevation of the Brazen Serpent. This splendid composition exhibits Moses and Aaron standing on the right; the latter is pointing to an elevated serpent, towards which many of the Israelites, who are suffering from the tormenting bite of venomous reptiles, are looking for relief: among these

is a woman with two children in her arms, whose faith in the typical erection has preserved her and the infants from the punishment of the disobedient.

6 *ft.* 4 *in.* by 8 *ft.* 11 *in.*—C.

Engraved by Bolswert and Galle.

This and similar subjects are those which display in the strongest characters the incomparable powers of Rubens; here the fervour of his mighty genius could revel uncontrolled, and with an energy almost appalling depict the violent contortions of the agonizing sufferers.

This glorious work of art formerly adorned the Marano Palace, in Italy.

Collection of A. Wilson, Esq. . . . 1807. 1200*l.*

——— Wm. Champion, Esq. . . . 1810. 1000*l.*

Well worth 2000 *gs.*

Exhibited in the British Gallery in 1815.

Now in the possession of T. B. H. Owen, Esq.

Duplicates of the preceding, done by the artist's scholars, and probably retouched by his hand, occur in the galleries of Potsdam and Madrid.

A beautiful drawing of the preceding picture, done in black chalk heightened with white, is in the Musée at Paris, and the original sketch was sold in a collection at the Hague, in 1749.

500 *fl.* . . 45*l.*

Size of the latter, 16 *in.* by 22 *in.*—P.

770. An old Woman, of a good-humoured and interesting countenance; seen in a front view, looking down. She has a basket on her arm and a lighted candle in her right hand, the flame of which she is screening from the wind with her left; while a youth, who is looking over her shoulder, reaches out his hand to light a candle at the one she is holding. It is impossible for art to effect a more perfect illusion of candlelight than is produced in this excellent picture.

3 *ft.* 4 *in.* by 2 *ft.* 8 *in.*—P.

Etched by Rubens; and also by Jacob Stahl, in 1645.

Engraved by Visscher; and in mezzotinto by Joshua London; and again, anonymous.

Collection of Hastings Elwyn, Esq. 1806. 950 *gs.*
Now in the collection of Lord Feversham.

Panneels has etched a print, entitled *Cursus Mundi*, representing an old woman, with a broken pitcher in one hand and a lighted candle in the other, at which a boy is about to light a whole one. A skeleton is seen in the background.

There is a picture of a similar subject to the preceding, but of very inferior merit, in the Dresden Gallery, which was engraved by Wyngaerde, in 1631; and also by Basan and Boee.

The same subject, with the addition of two boys, is engraved in mezzotinto by Smith.

771. A Sketch for a Portrait of Helena Forman.

Collection of Sir William Hamilton, 1801. 52*l.*

772. A spirited Sketch of a Boar Hunt, and the Death of Meleager.

Collection of Edward Cox, Esq. . 1807. 65 *gs.*

773. Abraham sending away Hagar. Sarah, who is represented as the chief mover in this dismissal, stands at the door of the house, with her left hand placed on her hip and the right raised in an attitude of addressing herself forcibly to Hagar, who is quitting the presence of her offended mistress. The patriarch stands within the door of the house.

2 *ft.* 4 *in.* by 3 *ft.* 4 *in.*—P.

Engraved in Young's Grosvenor Gallery.

Collection of Welbore Ellis Agar, Esq., 1807.

Now in the collection of Earl Grosvenor.

774. The Conversion of St. Paul. This magnificent picture offers a composition of extraordinary grandeur. The principal group consists of four horsemen, and six figures on foot, the whole of which are thrown into confusion by the supernatural appearance of the Saviour in the heavens. Saul, the object of this visitation, struck with terror, lies prostrate and senseless on his back in the foreground, with one leg on the horse's back, which has fallen forwards upon its knee; at the

same instant one of his attendants is stooping at his head to assist him ; a little retired from these is another of his escort, mounted upon a terrified horse rearing upright ; and beyond him is an armed standard-bearer. On the right of the picture is a third soldier, clad in armour, riding a fiery charger, which is kicking up behind ; those of Saul's attendants on foot are equally affected with terror and dismay. A brilliant light, emanating from the Saviour, is diffused over the centre group, producing an effect at once awful and sublime. In whatever view this superb production is considered, whether with regard to the composition and drawing, the richness and glow of the colouring, or the masterly boldness and freedom of the handling, the mind and eye of the connoisseur will dwell upon it with real delight, and confess it to be a work of the highest real excellence.

8 ft. by 11 ft. 6 in.—C.

Engraved by Bolswert.

This noble gallery picture was formerly the property of M. de Montesquieu, of whose family it was purchased by Mr. Delahante, to whom the country is indebted for the importation of many first-rate pictures. Mr. Hastings Elwyn became the possessor of it in 1806 ; from him it passed into the collection of Hart Davies, Esq., at the sum of 4000 *gs.* It was put up to auction at Mr. Christie's, in 1810, and knocked down at 2550 *gs.*

Now in the collection of J. P. Miles, Esq., Bristol.

775. The Conversion of St. Paul. A beautiful study, of the choicest quality, probably the first idea for the preceding picture.

16½ in. by 11 in.—P.

Collection of Welbore Ellis Agar, Esq., 1807.

Now in the collection of Earl Grosvenor, and worth . 200 *gs.*

776. The Adoration of the Magi.—*For description, see p. 55.*

10 ft. 9 in. by 8 ft. 1 in.—C.

Engraved by Witdore, and in Young's Gallery of the Grosvenor Collection.

Michel, in his *Life of Rubens*, states this picture to have been the work of only eight days, at the usual price of 100 *fl.* *per diem*. It was painted to adorn the altar of the church of the White Nuns at Louvain.

Collection of Marquis of Lansdowne, 1806. 840*l*.

Now in the collection of Earl Grosvenor.

777. Portraits of the Artist and his first Wife. They are represented sitting on a bank; Rubens has his left arm on her shoulder, and his right hand holds a folio upon its edge; it appears, by his attitude, that he is directing the lady's attention to some distant object: a vase and a basket containing flowers are by the side of the lady. These accessories and the landscape are attributed to the pencil of Breughel.

7 *ft.* by 6 *ft.* 2 *in.*—C.

Collection of Sir Gregory Page Turner, Bart.

— Welbore Ellis Agar, Esq., 1807.

Now in the collection of Earl Grosvenor.

778. Christ appearing to Mary Magdalen after His Resurrection, called *Noli me tangere*. The Saviour, clad in an ample mantle, girt round His loins and cast over the right arm, leaving His breast and feet exposed, and holding a spade in His left hand, is bending forward, with His right arm extended to Mary, who is bowing on one knee before Him. A vase of ointment stands on the ground between them.

6 *ft.* 6 *in.* by 5 *ft.* 9 *in.*—C.

Engraved by Lommelin and Wyngaerde.

Collection of M. Smeth Van Alpen, *Rott.* 1810. 2700 *fl.* 243*l*.

Now in the collection of M. Six Van Winter.

The artist has introduced the same subject as the preceding in a small landscape painted by Breughel.

2 *ft.* by 2 *ft.* 8 *in.*—P.

779. Hygeia, Goddess of Health. A beautiful young female, nearly naked, with a serpent entwining her arm, and

holding a cup in her hand. The figure is of the size of life, seen to the knees.

3 ft. 5½ in. by 2 ft. 5 in.—P.

Collection of M. Smeth Van Alpen, 1810. . 800 *fl.* 72*l.*

Now in the collection of M. Franken, of Lokeren.

780. A Portrait of Rubens's second Son, at the age of fifteen months. The infant, dressed in the stiff costume of the period, his chubby face seen in a front view, is seated in a green chair, playing with sweatmeats on a board before him. This picture (which shows the whole figure) is remarkable for its careful finishing and its striking resemblance to nature. On the side of the chair is inscribed "*Ætatis suæ 15 Maenden; 1627.*"

2 ft. 7 in. by 1 ft. 9½ in.—P.

Engraved by Salvador.

Collection of M. Sereville, . . . 1811. . 4225 *fr.* 169*l.*

It was consigned from Vienna to the writer for sale in 1828, at 600*l.*

The Prince of Monaco is said to have paid 1000 ducats for it—about 450*l.*

Now in the public gallery at Frankfort.

781. The Adoration of the Shepherds. The subject is composed of nine figures, and two angels above, bearing a tablet, on which is written *Gloria in excelsis*.

2 ft. 5 in. by 1 ft. 11 in.—P.

This is probably a finished sketch for a large picture, which is engraved by P. Pontius.

Collection of M. de Preuil, . . . 1811. . 6000 *fr.* 240*l.*

782 Pan pursuing Syrinx. The subject is represented in a woody landscape, exhibiting a beautiful sylvan scene; in the foreground is Pan bounding down a rugged bank in pursuit of the nymph Syrinx, who is seeking shelter among a cluster of reeds in a stream. An excellent production, possessing extraordinary effect and brilliancy of colour.

20 in. by 26 in.—P.

Collection of Walsh Porter, Esq. 1810. 1000 *gs.*
 Exhibited in the British Gallery in 1826 and 1827.
 Now in His Majesty's Collection.

783. A Portrait of Grotius. His portly countenance, denoting him to have been about fifty years of age, is seen in a front view, with a small beard and mustachios; a broad full ruff surrounds the neck; the dress consists of black figured silk.

2 *ft.* 4 *in.* by 2 *ft.*—C.

Collection of Sir Richard Sullivan, Bart., 1808. 95 *gs.*

784. The Holy Family. The Virgin is seated on the left, the infant Saviour standing naked in her lap, with His right arm round her neck; the infant St. John stands close to the Virgin, extending his hands to the Saviour, before whom St. Francis is bowing in adoration; St. Elizabeth is behind the Saviour, and St. Joseph on the left.

7 *ft.* 3 *in.* by 6 *ft.*—C.

Collection of M. Paillet, 1814. 6000 *fs.* 240*l.*

Now in the collection of His Majesty, at Windsor.

A duplicate of the preceding is in the collection of J. P. Miles, Esq., at Bristol.

5 *ft.* 8 *in.* by 6 *ft.* 7 *in.*—C.

The latter is probably the one sold by Mr. Christie, in 1820, for 240*l.*

785. Three Servants. presenting to a nobleman a large quantity of fruit, a fawn, and other game. The latter are by the pencil of Snyders.

7 *ft.* 11 *in.* by 8 *ft.*—C.

Collection of M. Paillet, 1814. 4100 *fs.* 164*l.*

786. A Bust of Plato (seen in nearly a profile view), with long hair and beard; a light-coloured mantle covers the shoulders.

2 *ft.* 0½ *in.* by 1 *ft.* 7 *in.*—P.

Engraved by Vosterman.

Collection of M. de Vinck de Wesel, *Antwerp*, 1814. 200 *fls.* 18*l.*

787. A Landscape, representing a woody scene with a pond in front, in which a traveller is refreshing his steed, and cattle are drinking.

The catalogue states this picture to be the first thought for the fine picture known as "The Watering Place."

Collection of Hart Davies, Esq. . . . 1814 300 *gs*.

788. Saint Sebastian, tied to a tree, transfixed with arrows.

Mr. Hill's sale, 1811. 120 *gs*.

There is a print of this subject in which an angel is crowning the dying martyr, engraved by Panneels; and a second, which represents an angel extracting an arrow from the martyr's side, engraved by Ragot. The latter is repeated in small, reversed; *Marin ex*.

789. An Equestrian Portrait of Ferdinand of Austria. A finished study, on paper, for the large picture.

Engraved by P. Pontius.

Collection of W. Y. Otley, Esq. 1811.

790. A Monk, in the dress of the Order of Benedictines; his hand is on a skull, which is placed on a covered table at the side. This is said to be the portrait of F. J. Vanden Linden, a knight of the Order of Jerusalem.

Engraved by Vanden Berg.

Collection, anonymous (at Mr. Christie's), 1813. . . . 300 *gs*.

791. Three Goddesses, Flora, Ceres, and Pomona, with a great variety of fruit and flowers. Two of the figures are said to be portraits of the artist's wives.

Collection of Willett Willett, Esq., 1813, bought in at 340 *gs*.

Same collection (at Mr. Christie's), 1819. 100 *gs*.

There is a print of a similar subject to the preceding, composed of three nymphs, one of whom holds a cornucopia with a parrot perched on the top; another of the nymphs is giving a bunch of apricots to a monkey. Engraved by Van Kessel.

792. A Larder, in which are a Female and a Sportsman in

conversation. The place is stored with a great variety of game, poultry, and fruit.

Collection of Willett Willett, Esq. 1813. 280*l*.

Now in the possession of Charles Baker, Esq.

793. A Portrait of a Spanish Officer. The face is represented in a three-quarter view, having mustachios and a small tuft of beard on the chin; the dress consists of black silk with slashed sleeves, relieved with white satin; a broad lace frill adorns the neck, and a large hat turned up in front covers the head.

Engraved by Fitler.

Collection of Lord Kinnaird, 1813, sold under the name of Velasques 399 *gs*.

794. The Virgin and Child. The Virgin, clothed in a scarlet vest and a dark mantle, is seated with the infant Saviour standing naked in her lap, her right hand round His loins. This is a production of the first order; the form and expression of the figures are beautiful, the colour rich and glowing, and the finishing highly accomplished.

4 *ft*. 4 *in*. by 3 *ft*.—P. (*about*.)

A very similar composition to this is engraved by P. Pontius and A. Voet; and a picture, with the figures entire, and the addition of St. Ann and St. Joseph, is finely engraved by Bolswert.

In the catalogue it is styled, "A Mother and her Child."

Collection of Hart Davies, Esq. 1814. (bought in) 1000 *gs*.

It was afterwards sold to Sir Mark Sykes, Bart. for 1100 *gs*.

795. The Union of Navigation and Commerce. A finished sketch.

Collection of Mr. P. Cox, 1815. 67 *gs*.

Purchased by Lord Mulgrave.

796. The Woman taken in Adultery. The composition consists of five principal and seven subordinate figures, of the

size of life, seen down to their middles. The accused woman, with a countenance expressive of deep repentance, stands in the centre, and her two chief accusers are on her left ; the nearest, in a sacerdotal habit and wearing a phylactery on his forehead, is said to have been intended for a portrait of Calvin ; the other for that of Luther. The former, with a peculiar archness of expression, accompanied by suitable action, appears to have made the charge, and is reciting the law laid down by Moses, “ that such should be stoned : but what sayest thou ? ”—whilst the latter, with a stoical calmness, has his eyes fixed on the Saviour, who stands in the opposite side in an attitude of appeal to these accusers. The head of a venerable man, seen on the woman’s right, is considered to be a portrait of Rubens’s master, Otho Venius. Great expression and splendid colouring are the chief characteristics of this capital picture, which is said to have been painted for the family of Knuyf, of Antwerp, and devolved by inheritance to the celebrated collector, the Canon Knuyf.

4 ft. 8 in. by 7 ft. 4 in.—P.

Engraved by Madlle. Simons and Tassaert ; in Tresheim’s British Gallery, by Cardon ; and by W. Bromley in the Forster Gallery.

Collection of the Canon Knuyf, *Ant.* 1780.

———— Henry Hope, Esq. . . . 1816. . . . 2000 *gs.*
Bought by Mr. Norton.

Exhibited in the British Gallery in 1818.

Now in the collection of J. P. Miles, Esq., at Bristol.

797. Christ bearing His Cross. A masterly sketch, *en grisaille*, for a large picture.

Collection of M. Thellusons,

———— Duke d’Albert, . . . 1817. . . . 85 *gs.*

798. Salvator Mundi.

Painted for the Duke of Mantua, and subsequently in the collection of M. Veluvi.

Sale at Mr. Christie’s, . . . 1818. . . . 235 *gs.*

799. A Magdalen.

Collection of John Knight, Esq. . . 1819. 180 *gs.*

800. Portrait of Helena Forman, seen in a front view, with her hair in bushy curls decked with a flower; a chain of jewels is suspended round her neck and attached to a cluster of the same, adorning the front of her bodice; the bosom is exposed, and a stiff lace frill stands up round the shoulders.

2 ft. 6 in. by 2 ft. 1 in.

Etched in the collection of Lucien Buonaparte, 1816; sold privately.

801. An Allegorical Subject, allusive to the Commerce of Antwerp. The city of Antwerp is represented under the figure of a beautiful female, whom Pallas (having put Sedition under her feet) is embracing.

This is probably a study for part of one of the triumphal arches so often noticed in this Work.

Collection of the Earl of Ossory, . . 1819. 120 *gs.*

A picture corresponding in description with the preceding was put up at a sale in 1804, and knocked down for 550 *gs.*

Again in a sale at Mr. Christie's, . . 1807. 950 *gs.*

802. Esther, accompanied by two females, appears fainting on her knees in the presence of King Ahasuerus, who has arisen from his throne and is extending his sceptre over her; a page holding his robe, and two of his ministers, are behind him.

Engraved by F. Vanden Wyngaerde.

803. A Grand Procession to a Sacrifice. In the centre of the composition is a priest clothed in scarlet, preceded by musicians playing on instruments, and leading a white bull; in advance of these are four females bearing baskets of flowers; two youths, leading heifers, follow the priest, and in the rear are five elephants, adorned with rich trappings, carrying

baskets of fruit on their heads, and gold candelabra and censurs on their backs, these are directed by suitable attendants; a lion and a tiger contribute to the grandeur of the procession, which appears to be slowly advancing to a temple seen on a hill, the sides of which are occupied by numerous spectators.

3 *ft.* by 5 *ft.* 5 *in.*—C. on P.

The artist, in the composition of this splendid sketch, has borrowed freely from a cartoon of Andrea Mantegna; but in the energy of the expression, colour, and masterly handling, has made it his own. It was inserted as Lot 315 of the catalogue of the collection of Rubens.—*See p.* 35.

This excellent production was purchased from the Balbi Palace; and, on its importation, was correctly valued at 800 *gs.*

Collection of A. Champenowne, Esq., 1820. . . . 335 *gs.*

Exhibited in the British Gallery in 1815.

Now in the collection of Samuel Rogers, Esq.

804. The Prodigal Son. The interior of a stable and cow-house, in which are two horses, one gray the other of a chestnut colour, standing in a stall on the right; in the centre are several cows, the nearest one to the spectator is lying down; a great variety of objects common to a stable are distributed about the place; three men are near the horses, one of them appears to be occupied at the manger, another has a candle in his hand, and a third is placing provender in the rack. The prodigal is on the left side, near the entrance to the stable, bending on one knee, his hands placed on his breast, and looking with an expression of entreaty at a maid-servant who is close to him, feeding some pigs that are rushing with eagerness to the trough; beyond these are seen a waggon near a farm-house, and two men watering horses in a pond; the general effect denotes sunrise. This picture is painted with extraordinary care, and great attention to detail; the animals are correctly drawn, and possess the true characteristics of nature; but the great charm of this production consists in the truly affecting and pathetic expression of the prodigal, whose

position, countenance, and gesture, strongly mark the compunctuous workings of his mind.

3 *ft.* 4 *in.* by 4 *ft.* 9 *in.*—P.

Engraved by Bolswert.

Sir Joshua Reynolds, in his Tour through Flanders, mentions this picture, which was then in the collection of M. Pieters, 1781.

Collection of M. Stiers d'Aertselaer, 1822. . 3400 *fl.* 306*l.*

It was in the Writer's possession, for sale, in 1823-4 at 800*l.*

Now in the possession of W. Wilkins, Esq. Exhibited in 1829.

A beautiful study in chalks, for the shed and cows of the preceding, is in the possession of Sir Thomas Lawrence, P.R.A.

23 *in.* by 21 *in.*

805. Portrait of Philip Rubens, the artist's brother. He is about twenty-five years of age, and seen in a three-quarter view; auburn hair; the body enveloped in a mantle.

24 *in.* by 19 $\frac{1}{4}$ *in.*

There is a print of this gentleman, taken from a bust portrait, engraved by Galle.

Collection of M. Stiers d'Aertselaer, 1822. . 1178 *fl.* 105*l.*

Now in the possession of Baron Mecklenburg.

806. Portrait of Helena Forman, when about twenty-six years of age. The face is represented in a profile view, with short auburn hair, decked with a crown of pearls and rubies; a plain brown and red dress, leaving the bosom exposed. The bust is enclosed in an oval.

25 *in.* by 19 *in.*—P.

Collection of M. Stiers d'Aertselaer, 1822. . 620 *fl.* 56*l.*

Now in the collection of Edward Gray, Esq.

807. Bellerophon, mounted upon Pegasus, destroying the monster Chimæra. This spirited sketch was done for one of the designs of the numerous pictures which decorated the triumphal arches erected at Antwerp in honour of Ferdinand, in 1635.

13 *in.* by 10 *in.*—P.

Engraved by Van Thulden.

Collection of M. St. Victor, . . . 1822. . . 761 *fs.* 30*l.*
(bought by the Writer).

Now in the collection of William Beckford, Esq.

808. A Lioness stretching herself in a playful manner on the ground. Had Rubens confined his studies exclusively to animals, this production would have placed him in the first rank of painters in that class of art.

4 *ft.* 6 *in.* by 5 *ft.* 6 *in.*—C. (*about.*)

Collection of G. Watson Taylor, Esq., 1823. . . . 310 *gs.*
Exhibited in the British Gallery in 1818.

809. An Allegorical Composition, representing a triumphal Procession of Henry IV. of France, after the Battle of Yprés. A spirited sketch, said to be the original design for a large picture at Florence. (*See p.* 148.) In the upper part of the panel are studies of detached groups.

19 *in.* by 25½ *in.*—P.

Collection of M. Schamps.

— — — G. Watson Taylor, Esq., 1823. . . . 51 *gs.*
Exhibited in the British Gallery in 1821.
Now in the collection of Lord Wharncliffe.

810. Portrait of one of the Artist's Children. Painted with great energy of expression and a rich *impasto* of colour.

17 *in.* by 12 *in.*—P.

There is a print of Rubens's eldest son, Albert, when an infant, engraved by Schiavonetti.

Collection of G. Watson Taylor, Esq., 1823. . . . 147 *gs.*
Re-purchased for that gentleman, and now in his collection.
Exhibited in the British Gallery in 1821.

811. THE CHAPEAU DE PAILLE. A portrait of a young lady (said to be a Mademoiselle Lundens), wearing a black Spanish hat, adorned with black and white feathers, and elegantly attired, according to the costume of the time. in a black velvet bodice and skirt, with scarlet sleeves and white epaulettes, tied with rose-colour ribbons, and a tawny-colour

scarf, thrown in a negligent manner over the shoulders ; the hands are passed over each other in front, the left one holding the scarf. Her complexion is most delicately fair, but the hat, inclining forward, throws a shade over the upper part of the face, which, by the reflex from the white bosom, is rendered beautifully transparent. She is represented passing before the exterior of a window on a fine sunny day, the effect of which is strikingly denoted in the brilliancy of the colouring.

2 ft. 7 in. by 1 ft. 10 in.—P.

Tradition states that this beautiful picture was so highly prized by the artist, that he never could be induced to part with it. At his death, in 1640, it was inserted in the Catalogue of his Pictures (lot 122) which were sold privately in detail (*see p. 32*), and, when his widow died, passed into the family of Lundens, with whom it remained as a joint property until a few years back, when it was purchased by the late proprietor, Baron Stiers d'Aertselaer, of M. Van Haveren, for 50,000 *fls.*, 2000*l.* On the decease of the Baron, it was sold for the benefit of his children, in a collection of other valuable pictures, at Antwerp, on the 29th of July 1822, and was purchased by the Writer, in conjunction with another person, for 32,700 *fls.*, which, with the addition of 10 per cent., and other incidental expenses, is about 3000 *gs.*

Insinuations having been thrown out, that this picture was bought privately, at a reduced sum, previously to the sale, and was afterwards run up in price, for the purpose of giving it a fictitious value, the Writer feels it due to himself most solemnly and unequivocally to declare, that no such thing took place ; indeed, had he been inclined to have acted in so dishonourable a manner, he could not have succeeded, the laws of Holland enforcing a public sale of all minors' property. Shortly after the picture arrived in England, it was sent by His Majesty's express desire to Carlton House, where it remained for a fortnight. The Writer has been most credibly informed, that the King was greatly delighted with the picture, and would have bought it, had not his advisers expressed an opinion that the price was too high, although the Writer, anxious to see so distinguished a specimen of the art in the royal collection, offered to accept such remuneration upon the prime cost as those gentlemen

might think fit to recommend. A proposition was then made, that some other pictures should be taken in part exchange, but they proved to be of such very indifferent quality, that the Writer was under the necessity of refusing them : thus the affair terminated.

The Writer thinks it proper to state, that, influenced by an ardent desire to sell it to His Majesty, he was induced to refuse an offer of 500*l.* profit, a few days after its arrival in England.

In the month of March following (1823), it was exhibited at Mr. Stanley's Rooms, Old Bond Street, and never did any other picture receive such universal admiration and applause : the public papers and periodical works teemed with long paragraphs in its praise, and it continued to excite, for some months, the most lively interest, attracting such numbers of spectators that the room was constantly crowded. During the four months of its exhibition nearly twenty thousand persons visited it.

The picture was sold by the Writer, the same year, to the Right Honourable Robert Peel, in whose possession it now is, forming the nucleus of his choice collection.

Mr. Reynolds has engraved a print of it, in mezzotinto ; and there is also one in line, by Tayler, done from an old black chalk drawing.

In closing the history of this distinguished picture, the Writer begs to make a few observations upon its prominent beauties as a work of art ; its claims to superiority over every other picture of the same class ; and, lastly, its consequent value, and great utility, in a public view, as regards the improvement of the arts in this country. In noticing the first, namely, its prominent beauties, the Writer would refer to its deceptive roundness and apparent flexibility, produced almost entirely without shadow, or any violent opposition ; to these is added the charm of the most perfect purity and transparency of colour, of such truth and reality, that the interesting object seems to be animated with the genial warmth of life and health ; another of its attractions is the graceful carriage, or lady-like *pose* of attitude, which give action and movement to the figure, and contributes greatly to the imposing and delightful effect ; to these incomparable qualities is united EXPRESSION, the very soul and consummation of art—that Promethean fire, that indescribable something, which few attain and none can teach.

Portraiture is a distinguishing characteristic of the English school ; the acquisition of a picture possessing the unique beauties of the *Chapeau de Paille* would therefore be a public desideratum ; not only as a model for young and rising artists, but also for those who stand at the head of the profession. This opinion is confirmed most unequivocally, first, by the repeated visits of eminent artists, when the picture was publicly exhibited ; and, secondly, by the strong desire which many expressed for permission to copy it ; and, lastly, by the very visible improvement which some have since made in portraiture. It would be invidious to name those who have had the good taste to incorporate some of its beauties in their works ; nor is it indeed necessary, as the discerning connoisseur must have observed them.

If, then, a transient sight of this picture has produced such beneficial effects, how much good might be expected, if it were constantly at the service of artists to study and copy.

812. The Holy Family. In this composition the Virgin is placed in the centre, wearing a dark scarf on her head, which casts a tender shadow over her face ; the infant Saviour stands naked, all but His loins, on a pedestal, covered in part by her mantle, and is sustained by His mother with both hands, while His left hand is extended, and His attention directed to St. John, who is seated naked on the knee of Elizabeth, his hands joined, and his countenance, expressive of fervent affection, is towards the Saviour ; St. Joseph is behind the Virgin, with his left hand placed on the base of a column, observing with emotion the interesting scene. This superb production is entitled to the highest commendations for the excellence of its composition, the beauty of its colour, the finishing, and the admirable sentiment which pervades the subject ; but that which claims the warmest admiration is the naked St. John, than which nothing in art can be more beautiful, for colour, sweetness, and expression : the Virgin is distinguished by elevation of character, and a luminous effect over the countenance, similar to that which is so much admired in the *Chapeau de Paille* ; the infant Saviour, however, is by no means equal to the rest

of the picture, and it is here very evident that the artist laboured under the trammels of painting a portrait, probably that of the son of the party for whom the picture was done.

4 *ft.* 2 *in.* by 3 *ft.* 1 *in.*—P.

This picture formerly adorned the Imperial Gallery at Vienna, and is inserted in the catalogue of that collection, in 1784, page 122, from whence it was removed by order of the Emperor Joseph II., and presented to the Chevalier Burtin, at Brussels, as an acknowledgment for some services which he had rendered that monarch. During the late war this picture was obtained of the Chevalier for the sum of 3000*l.*, by Mr. de la Hante, who imported it to England, where it met with the same cold reception that many other fine works have occasionally experienced; and, instead of recompensing the spirited purchaser with a fair profit, it remained some time on his hands, and he ultimately sold it to an impostor, through whom he lost all the money. It afterwards became the property of Mr. Huybens, a picture dealer; at whose failure, in 1823, it again passed into the hands of Mr. de la Hante, through Mr. H. Philips, for the sum of 1500*l.* (a sum greatly below its value), and was immediately sold to M. Lapeyriere; and in his collection it was for the last time sold, in 1825, at Paris, for 64,000 *frs.*, 2560*l.*

Now in the collection of M. Boursault.

813. Minerva, with her Ægis, repelling the Harpies of War and Discord from the Throne of James I. A masterly sketch for part of the ceiling at Whitehall.

2 *ft.* 3½ *in.* by 2 *ft.* 9 *in.*—P.

Collection of Benjamin West, Esq. 1820. . . . 155 *gs.*

814. An Allegorical Subject, allusive to the Union and establishment of Peace between England and Scotland, represented under the similitude of two females holding a triple crown, which Britannia has brought them, over the head of an infant (Charles I.); two angels, bearing the arms and crown of Wales, soar above their heads; and under the foot of the child is a pile of armour and warlike weapons, to which Zephyr

is putting a blazing torch. This is a free *bravura* sketch, designed for part of the ceiling at Whitehall.

2 *ft.* 8 *in.* by 4 *ft.* 4 *in.*—P.

Collection anonymous, at Mr. Stanley's, 1822. . . . 60 *gs.*

Now in the collection of Edward Gray, Esq.

815. The Rape of the Sabines. This bold political event is with great propriety represented in the Forum of the newly-erected city of Rome. Romulus, the chief, is seated upon an elevation on the left, giving the previously-concerted signal to his soldiers; the foreground is occupied by three distinct groups: that in the centre is composed of two females; one of them, by her attitude, expresses despair, the other is calling upon the gods for succour against the violence of three soldiers, one of whom has turned round to assist a comrade, who is encountering the struggles and resistance of two other women. The third group consists of a soldier on horseback, who is exerting his utmost strength to raise a fine lusty Sabine woman on his horse, and is seconded in his efforts by a soldier on foot, while a third holds his spirited charger. The second distance on the right exhibits an assemblage of about fourteen young women, mounted on a platform, whom the sudden assault has thrown into confusion. The detail of this group presents a variety of interesting expressions and graceful forms, from amongst these several Romans are rudely selecting wives. In the distance the artist, anticipating as it were the splendour of the city, has introduced a triumphal arch, and a building in the form of the Pantheon; and in this part also the military games, which, together with other ceremonies and exhibitions were the plausible pretexts for inviting the young Sabine women to the city, appear to be going on. This excellent production, although but a matured study, is painted in the artist's most attractive and delightful manner, combining a sufficiency of detail with the most masterly freedom and spirit, and such a redundancy of expression as leaves it without a parallel, excepting in his own works. The fastidious

critic may censure the propriety of the costume, and the bulky size of the females in the foreground; but these are trifling objections, too inconsiderable to deserve notice, when compared with the beauties which pervade every part of the picture. The ardent genius of Rubens rendering rapidity of execution indispensable, hurried him far beyond the trammels of dull calculation or critical correctness.

5 ft. 6 in. by 7 ft. 9 in.—P.

Martinasi gave an indifferent print after this picture in 1770, at which time it was in the possession of Madame Boschaerts, at Antwerp. The distinguished connoisseur, Chevalier Verhult, was so desirous of obtaining it, that he offered the owner 1000 *double sovereigns*, or 17,850 *flor.* (1696*l.*), for it.

Sir Joshua Reynolds, in his Tour through Flanders, in 1781, observes that this picture was then for sale at the price of 22,000 *flor.*, 2200*l.* It subsequently became the property of J. Julius Angerstein, Esq., from whose representatives it was purchased with his entire collection for the National Gallery. Now worth 3000 *gs.*

WHITEHALL.

816. The Ceiling of the Chapel of Whitehall, formerly the Banqueting-House, was painted by Rubens in 1630. It is divided into nine compartments, each of which is adorned with a picture alluding to the prosperity and good government of King James I. The subjects are as follows:—

The centre piece, which is oval, represents King James seated on clouds, with a globe under his feet borne up by an eagle, the symbol of power; on his left is a female typifying Justice, whom he is receiving under his protection; on his right is another female, probably intended to personify Scotland, with a smoking censor in her hands, emblematical of the offerings of a grateful people; a third female with a book, allegorically representing the Law, is behind her; ten infant and two youthful angels float in the air above, two of the former are descending with the symbols of royalty, others of them are

Whitchall.

sounding trumpets or bearing wreaths, while the two latter have the emblems of Peace and Commerce in their hands. This piece is termed the Apotheosis of King James.

The second centre compartment exhibits King James habited in royal robes, seated on a throne; on his left is Bellona, grasping a thunderbolt; and before him an armed figure, with the torch of Discord in his hand, is kneeling; from these the king is turning with horror and disdain towards two females who are embracing, and personify Peace and Abundance; in front of them is Mercury pacifying the demons of war, Envy and Mischief, by the touch of his caduceus; two angels, bearing a chaplet, are floating buoyant in the air over the king's head.

A sketch for the above was sold in the collection of Sir Joshua Reynolds.—*See p. 199.*

The third centre compartment. The king, advanced in years, is represented sitting on a throne with a sceptre in his hands, which he extends towards an infant (intended for Charles I.), who is supported by two females, personifying the two kingdoms of Scotland and Ireland; while Britannia, who is behind, holds, in conjunction with the two former, a regal crown over his head. A quantity of armour lies in front to which Cupid is applying a lighted torch, and on this side of the king are two allegorical figures. Two angels, flying above, bear the royal arms of the United Kingdom.

A sketch for the above was sold in the collection of Sir Joshua Reynolds.—*See p. 199.*

On each side of the centre picture are friezes, composed of numerous cupids with cars, one of which is drawn by lions, the other by a bear and a ram; these are preceded by angels, bearing clusters of fruit and sheaves of corn, while others are loading the cars with fruit, or guiding the savage animals; all these exemplify the prosperity and good government of England.

Whitchall.

The remaining four pictures allegorically represent the Virtues of Kingly Power. Good Government is represented by a female with a bridle in her hand, and Sedition under her feet; Wealth and Honours by Apollo (bearing a likeness of the king), with a cornucopia in his arms, from whence the regal symbols, and abundance of gold, are showering forth; Avarice, with her bags of money, is under his feet; Strength is indicated by Hercules, destroying the monster Envy with his club; and Wisdom is personified by Minerva, driving away Sedition.

The whole of the preceding series was engraved in 1720, by S. Gribelin. Lucas Vosterman, jun., has also engraved the centre part of the Apotheosis, and the two friezes.

The figures in these pictures are of a very colossal size, the infants in the friezes being above nine feet high, and the rest, of necessity, are of progressively similar proportions. These capital works of Rubens were painted at such a period of his life, and under such favourable circumstances, as to leave little doubt that they once possessed all the beauties of his best productions; but whether these beauties have been swept away by the ignorant cleaner, or concealed by the pencil of the presumptuous painter, it is impossible, in the situation in which they now are, to decide; if, however, by good fortune, they are only obscured by the dirt that has accumulated from smoke and dust, and are in a state capable of being restored to anything like what they must once have been, they would form a glorious set to augment the national collection.

Mr. J. T. Smith, in his history of *Nollekens and his Times*, in reference to these pictures, observes, "I consider it but fair, for the high reputation of Rubens as a colourist, to state, that this picture has been restored, repainted, and refreshed, not fewer than three times. In the reign of King James II., 1687, Parry Walton (a painter of still life, and keeper of the king's pictures) was suffered to retouch this grand work of art, which then had been painted sixty years, as appears by the Privy Council book, in which Mr. Parry Walton's demand, of 212*l.* for its complete restoration, was considered by Sir Christopher Wren as very moderate and reasonable. Mr.

Whitehall.

Cipriani retouched it a second time ; and, last of all, Mr. Rigaud was employed to refresh it."

The original designs for the ceiling pictures above described was formerly in the collection of Charles I., and are noted in the catalogue of that monarch's effects, No. V., p. 161.

1 ft. 3½ in. by 1 ft. 10 in.—C.

HIS MAJESTY'S COLLECTION.

817. La Prairie de Lacken. A hilly landscape, beautifully diversified with clusters of trees, a pool of water, cattle, and figures ; most of the latter are distributed on the right and front, and consist of two women, one of whom has a basket of fruit on her head, the other is busy with a milk-can ; near them are a cow lying down, and a number of pigeons feeding on the ground ; a little retired from these are a bull and four cows, one of which a woman is milking ; in the opposite side stands a barrow full of vegetables, and beyond it is a man watering his horse in a pond ; a church is seen on a hill in the distance. This excellent production, which is deservedly reckoned one of the best works of Rubens in this class of art, was among the pictures left by the artist at his decease, and descended in the family, with the *Chapeau de Paille*, to M. Van Havren, at Antwerp, from whence it was imported into England by Mr. de la Hante, about the year 1821, and sold by him to His Majesty.

2 ft. 10 in. by 4 ft. 1 in.—P. Worth 1200 *gs.*

Engraved by Van Uden, and also by J. Neefs.

Exhibited in the British Gallery in 1826 and 1827.

818. The Interior of a large open Cow-House, with a company of six peasants (consisting of three men, a woman, and two children) assembled round a fire in the middle of it ; in

His Majesty's Collection.

the left are two women, one of whom has a basket the other a can, and beyond these are nine cows standing in their stalls, and two women engaged in milking; in the opposite side is a man leaning on a stick, with his dog by his side; two horses and a colt are near him; the open side and end of the cow-house exhibit a view of some cottages and the adjacent country, seen under the effect of a snow-storm.

Engraved by Clouet.

This picture was formerly in the possession of Madam Spranger, at Antwerp.

Exhibited in the British Gallery in 1819.

A picture, corresponding in description with the preceding (size 4 *ft.* by 7 *ft.*—C.), is inscribed in the catalogue of the Duke of Buckingham's collection, No. 3, *p.* 15; published in 1758.

819. Diana and two Nymphs, naked, reposing upon a bank after the fatigues of the Chase. The goddess reclines her back against a tree, and one of the nymphs is recumbent by her side; the remaining one is more retired in the left; a broad drapery suspended across the retired scene, serving for a shelter, is raised by the intrusion of two satyrs, who are gazing with avidity upon the sleeping beauties; the implements of the chase, and a great variety of game, are distributed about the foreground. This picture is the joint production of Rubens and his scholars.

It is finely engraved in mezzotinto by R. Earlom.

Pictures representing similar subjects occur in the Munich, Vienna, and Madrid Galleries.

820. A Landscape; offering an extensive view over a fertile country, of a broken and undulating surface, enlivened with cottages and distant hamlets, and intersected by a winding road, and a stream of water flowing towards the front between rugged banks, from which rise clusters of trees. Among the various figures which are passing over a hilly road in front, are a man with a cart laden with vegetables, preceded by a

His Majesty's Collection.

woman on horseback and a man riding an ass, at whose side is a man on foot, carrying a fawn on his back. Several cows and a flock of sheep are in advance of them; and in the right, and close to the front, are a man and a woman descending a steep bank to the road.

This picture is etched by Van Kessel; and engraved by Browne, entitled, "Going to Market."

Exhibited in the British Gallery in 1819.

A picture, corresponding in description with the preceding, is inscribed in the catalogue of the effects of the Duke of Buckingham's collection, No. 1, *p.* 15; published in 1758.

5 ft. by 7 ft. 7 in.—C.

821. An Equestrian Portrait of Archduke Albert. The duke is represented uncovered, clad in armour, and wearing a broad white ruff round his neck, holding a baton in his right hand, and mounted on a beautiful gray charger, with long flowing mane and tail. This is a superb production.

12 ft. by 9 ft.—C. (about.)

Exhibited in the British Gallery in 1821.

There was an equestrian portrait, styled the Duke of Alva, sold in the collection of Sir Lawrence Dundas, Bart., in 1794, for 120 *gs.*

8 ft. 4 in. by 6 ft.—C.

822. St. Martin dividing his Cloak with the Destitute. The saint, clad in brilliant armour, and wearing a black cap decked with feathers, is mounted on a powerful gray horse, and is in the act of dividing with his sword a scarlet mantle between two poor men, one of whom is seated in front, with his back to the spectator, holding the garment; the other, seen in a profile view, clothed in a pale yellow vesture, is bending in gratitude for the gift; beyond these are a tall woman with long black hair, holding a child in her arms, and having another child by her side. The saint is accompanied by two horsemen, who are on his right, a little retired; the nearest of these has a fine military countenance and black hair (uncovered), and rides a

His Majesty's Collection.

bay horse; the head only of the second is seen, wearing a helmet; beyond these is part of a building; the rest of the background is composed of a clouded sky.

8 *ft.* 4 *in.* by 7 *ft.* 10 *in.*—C. Worth 3500 *gs.*

Engraved by Chambers.

This picture was brought from Spain by Mr. Bagnol.

The approximation of some few of the early pictures by Van Dyck to those of Rubens, renders it almost an impossibility to define with certainty their several works; and in the present instance it is rendered more difficult, in consequence of the existence of an altar-piece of precisely the same composition as the one above described, excepting that the woman and two children are omitted therein, which, from the period of its production, has ever been considered a genuine work of Van Dyck. In reference to the present picture, which is, in truth, a noble effort of art, it is the Writer's opinion that the composition and the greater portion of the figures are by the hand of Rubens, and that the horse, woman, and children are chiefly by Van Dyck.—*Vide* the same subject in the catalogue of that master's works.

Exhibited in the British Gallery in 1822.

823. Portraits of Sir Balthasar Gerbier and his Family, consisting of his lady and nine children.

7 *ft.* by 10 *ft.*—C.

Engraved by Mac Ardell, R. Brookshaw, and W. Walker.

This picture having formerly been attributed to the pencil of Rubens, has induced the Author to notice it in this Work; but as he considers it to be by the hand of Van Dyck, it will be found more amply described in the catalogue of that master's pictures.

Exhibited in the British Gallery in 1820.

824. Philip IV. of Spain, mounted on horseback. The monarch, apparently forty-five years of age, is seen in a three-quarter view; he wears a yellow hat decked with a white feather, and is clad in brilliant armour chased with gold, and a dark gray silk mantle; he has on buff gloves, and holds a

His Majesty's Collection.

baton in the right hand, while the left curbs the reins of his bay charger. A female, personifying Victory, bearing a chaplet of laurel over his head and a palm branch in her hand, is flying behind him. The background displays a wide open country, in a distant part of which is seen a conflict of cavalry.

8 ft. 4 in. by 7 ft.—C.

A capital drawing of the preceding Monarch on horseback, probably a study for this portrait, was sold in the collection of M. Lempereur, 1783. . 620 *frs.* 25*l.*

MARLBOROUGH COLLECTION.

825. The Rape of Proserpine. This splendid composition exhibits Pluto bearing off in his arms the naked struggling nymph Proserpine, pursued in his flight by four of her companions, one of whom appears in the character of Pallas, wearing a helmet and bearing a spear and shield; another female has seized the skirt of Proserpine's mantle, while the remaining two are behind; the beautiful car of the deity is drawn by four fiery coursers, which are rushing impetuously towards the ocean, on whose margin two naked nereides are sporting, while two cupids above attend the flight of the love-smitten god.

6 ft. 8 in. by 13 ft. 3 in.—C. (*about.*)

Worth 3000 *gs.*

Etched by Soutman.

This capital gallery picture is wholly by the hand of the master, and abounds with the several beauties peculiar to his surprising genius in this class of subject.

826. The Flight of Lot and his Family from Sodom. Lot, clothed in a large dark gray mantle, his hands clasped, and his sorrowful countenance turned towards the spectator, appears to be hurried on by an angel, who is holding his arm and pointing

Marlborough Collection.

to some distant object. On the farther side of Lot is his wife, shedding tears of regret at their departure; and behind him are his two daughters, one of whom has a bundle on her head, while the other carries a basket of silver vessels before her: these are also accompanied by an angel. This excellent production is painted in the artist's careful or finished manner; the figures are the full size of life.

6 ft. 8 in. by 7 ft. 6 in.—C. Worth 2000 gs.

Engraved by Vosterman.

Presented by the city of Antwerp to John, Duke of Marlborough.

A carefully-finished drawing of the preceding picture, done for the engraver by a scholar, and terminated by Rubens, in chalks, is in the Musée at Paris.

13 $\frac{1}{4}$ in. by 16 $\frac{1}{2}$ in.

827. Portrait of Parcelsus, presenting a portly countenance, seen in a front view, wearing a scarlet furred cap, and holding a book in his hand. The landscape is by the hand of Wildens.

2 ft. 6 in. by 2 ft. 1 in.—P. (*about.*)

There is a bust portrait of this person, engraved by Van Sompel.

828. Portrait of Catherine de Medicis. This distinguished person is dressed in black silk, with a broad and richly-worked stiff frill round her neck; she is seated in an arm-chair, with a small muff in her right hand, lying in her lap.

4 ft. 6 in. by 4 ft. 3 in.

This is a picture of great merit and beauty, remarkable for the delicacy and sweetness of its colour and the graceful dignity of its character.

829. A whole-length Portrait of Helena Forman. Represented in a walking position, dressed in a rich black silk gown with white satin sleeves adorned with pearls, a beautifully-wrought kerchief round her shoulders, leaving the bosom

Marlborough Collection.

exposed ; a pearl necklace and other jewels and ornaments embellish the neck and bosom : and a black velvet cap, surmounted with a tassel, covers the head ; a page, with his hat off, is following her steps.

6 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—C. Worth 1500 *gs.*

This very admirable portrait is finely engraved by Earlom.

830. The Return from Egypt. The Virgin, clothed in ample drapery and wearing a hat turned up at the side, is advancing with the infant Saviour, whose hand she holds, on her right ; on the farther side of them is St. Joseph leading the ass ; a palm tree stands in the middle of the picture, and completes the pyramidal form of the composition. A carefully-studied picture, remarkably fresh in colour and luminous in its effect.

6 *ft.* 8 *in.* by 4 *ft.* 6 *in.*—C. Worth 1200 *gs.*

Engraved by Vosterman, 1620 ; also by Lowrie, Voet, and Mac Ardell ; and in reverse, anonymous.

A highly-studied drawing of the preceding, executed by a scholar, and perfected by Rubens for the engraver, done in chalks and Indian ink, is in the Musée at Paris.

16 $\frac{1}{4}$ *in.* by 12 $\frac{1}{2}$ *in.*

831. Full-length Portraits of Rubens, with his Wife, Helena Forman, and Child, represented in walking attitudes. The nearest to the spectator is the lady, whose dress consists of black silk, relieved by a broad richly-worked white frill, standing up round her shoulders and leaving her bosom uncovered ; her hair is simply tied in a knot behind ; in her left hand, which hangs negligently at her side, is a fan ; and the right, resting on the arm of her husband, holds a silk cord, attached to the child who precedes her. Rubens is also suitably attired in a Spanish dress, consisting of black silk with slashed sleeves and body, relieved with white satin, and a cloak thrown loosely over his left shoulder ; a large hat covers his head :

Marlborough Collection.

his right arm is extended, and his attention directed towards his wife. The background of this superb and interesting picture is a garden, with a temple and a fountain, embellished with rose trees and other shrubs.

6 *ft.* 8 *in.* by 5 *ft.* 2 *in.*—P. Worth 3000 *gs.*

Engraved by Mac Ardell.

This picture was presented by the city of Brussels to John, Duke of Marlborough.

Studies for the preceding portraits, on three pieces of paper, done in a free manner, in chalks, are in the Musée at Paris.

832. Andromeda chained to a rock. The beautiful daughter of Cepheus, King of Ethiopia, is represented nearly naked, in an erect position and front view, chained to a rock; her lovely countenance strongly depicts the painful apprehension of her fate, and her fine form seems to be trembling with dread at the approach of the devouring monster. A cupid with a flaming torch flies overhead, in allusion to love being the result of her deliverance; Perseus is seen in the distance, gliding swiftly through the air on the fleetly-winged Pegasus.

6 *ft.* 6 *in.* by 3 *ft.* 1 *in.*—P. Worth 700 *gs.*

833. A Bacchanalian Procession. In the centre of the group is Silenus, staggering between a negro and a satyr; at his feet are three boys, with grapes and other fruit, one of them is taking some of the clusters from the relaxed hand of Silenus, while a playful tiger is catching at the vine branch; these are preceded by a fat faun playing on a pipe, and followed by two nymphs, the nearest of whom to the spectator, almost naked, is beating a tambourine, and at the same instant turning her wild looks towards a young satyr who is behind her, with his right arm encircling her waist and his left round the neck of the other female; a naked bacchanalian boy precedes the steps of the nymph: a fine sylvan scene forms the background. This

Marlborough Collection.

capital production is justly considered by all connoisseurs to possess a rich union of the various beauties which characterize this class of subject, and a redundancy of expression and splendour of colour which are not surpassed in any of his works.

7 ft. 8 in. by 9 ft. 6 in.—C. Worth 5000 *gs.*

Engraved in mezzotinto by Hodges.

A drawing of the preceding, in chalks, heightened in white, not wholly by the master, is in the Musée at Paris.

834. Venus and Adonis. The beautiful goddess is seated on a bank, with her arms round the neck of Adonis, whom she is endeavouring to detain from the chase by the most seductive looks and alluring embraces; her entreaties are seconded by Cupid, who is clinging round the huntsman's leg, while the latter, with a spear in his hand and his dogs by his side, seems eager to depart.

6 ft. by 7 ft. 6 in.—C. Worth 1200 *gs.*

A very similar composition is engraved by Tassaert.

This picture was presented by the Emperor of Germany to John, Duke of Marlborough.

835. The Virgin, wearing a scarlet dress and a blue mantle, with the infant Saviour, sitting naked on a pillow and reclining His head affectionately on her bosom; St. Joseph, seen in a profile view, is on her left, a little retired from the front, viewing the interesting scene with lively emotion. This is a slight picture, and very inferior to others in the collection.

3 ft. 5 in. by 2 ft. 6 in.—P. (*about.*)

Ryckman has engraved a print which closely resembles this picture.

836. The Virgin, seen in a front view, seated, holding the infant Saviour, who is standing naked on some drapery placed on a table; His face is seen in nearly a profile view, and His left hand is laid on the back of that of His mother, while her

Marlborough Collection.

right touches the Child's foot. The Infant is painted in the artist's most engaging manner, both in colour and expression.

3 *ft.* 5 *in.* by 2 *ft.* 5½ *in.*—P. Worth 500 *gs.*

Etched by Spruyt.

A duplicate of the preceding, of very superior quality, is in the Munich Gallery.—*See p.* 64.

837. The Holy Family. The Virgin, habited in a scarlet dress with blue sleeves, is seen in a profile view, seated, holding the infant Saviour, naked, in her arms, and at the same time fondly pressing Him to her bosom; the Child is placing its hand on His mother's face; St. John, wearing the skin of an animal round his loins, stands in front of the Virgin's knees, looking affectionately at the Saviour; St. Joseph, clad in a gray mantle, is on the farther side of this group, caressing a lamb; and St. Elizabeth is behind the Virgin, leaning both hands on the top of a cradle, which is placed close to the front. This is an example of the highest excellence.

6 *ft.* 6 *in.* by 4 *ft.* 6 *in.*—C. Worth 2000 *gs.*

Engraved by Vosterman, 1620; and in reverse, anonymous.

A drawing in India ink, tinted in bistre, and finished with a pen, the work of a scholar, perfected by the master for the engraver, is in the Musée at Paris.

10¼ *in.* by 8 *in.*

A duplicate of the preceding picture, of much smaller dimensions, was sold in the Poulain Collection, and is engraved in that Gallery. (No. 86), 1780. . 11,000 *fs.* 440*l.*

3 *ft.* 6 *in.* by 3 *ft.* 9 *in.*—P. (*about.*)

This picture was brought to England a few years back, but did not find a purchaser; it was again taken to Paris, and is now in the collection of the Chevalier Erard.

838. Three beautiful Females, in a Landscape, engaged gathering Fruit. The centre figure, naked to the waist, is pulling down a branch of apples; another is taking a branch of apricots from a cupid in the tree; and the third has her lap full of fruit, a quantity of which lies also on the ground, and

Marlborough Collection.

a basketful stands at the side. The latter are painted by Snyders.

7 *ft.* 6 *in.* by 7 *ft.* 6 *in.*—P. Worth 600 *gs.*

This picture is very indifferently engraved by Michel.

839. Lot and his Daughters. The composition represents Lot seated in front, seen in a profile view; his eldest daughter is sitting by his side, with her arm round his neck, and holding a cup in her hand, which her sister, who is opposite to them, is filling with wine. The figures are the full size of nature, and are painted in the artist's most careful and studied manner, combining correct drawing with admirable colour.

6 *ft.* by 7 *ft.*—C. Worth 800 *gs.*

Engraved by W. Leuw.

This picture was presented by the Emperor of Germany to John, Duke of Marlborough.

840. The Adoration of the Magi. A composition of eleven figures, admirably grouped and possessing surprising force and brilliancy of colour. A duplicate picture of the one formerly in the church of the Annunciation at Brussels, and now in the Louvre.—*See pp.* 49 and 115.

8 *ft.* 6 *in.* by 6 *ft.* 3 *in.*—C. Worth 1200 *gs.*

841. Meleager and Atalanta. The nymph is seated, looking affectionately at the young huntsman, who stands by her side, presenting to her the head of the Calydonian boar, which he is holding on her lap with one hand, while he is caressing a dog jumping up against him with the other; behind the female is a huntsman blowing a horn; and a little retired from the group is seen the harpy Envy tearing off the snakes from her hair. The figures are seen to the knees. This picture is painted in the artist's smooth and careful manner.

4 *ft.* 2 *in.* by 3 *ft.* 6 *in.*—P. (*about.*)

Engraved by Bloemart. The same subject, differently composed, is etched by Panneels. Worth 700 *gs.*

Marlborough Collection.

A picture, representing the same subject and composition as the preceding, was sold in the collection of the Duc de Tallard, in 1756,

669 *fs.* 29*l.*

4 *ft.* 10 $\frac{1}{4}$ *in.* by 3 *ft.* 9 $\frac{1}{2}$ *in.*—C.

842. Roman Charity. The venerable old man is represented on his knees upon some straw, with his hands bound behind him; his pious daughter, habited in a scarlet and gray dress, is bending down by his side; and, while she is sustaining her parent's life with the nourishment from her breast, looks round towards the grating of the prison window with watchful inquietude; her infant lies asleep upon some straw, close to the front.

6 *ft.* by 6 *ft.*—C.

Worth 1200 *gs.*

Engraved by Smith.

Of the several pictures of this subject noticed in this Work, the Writer considers the preceding one to be decidedly the best, and, indeed, entitled to the highest commendation for the fine feeling of expression which pervades the figures. The eager cravings of nature in the debilitated old man, and the tremulous anxiety which agitates the affectionate child, are depicted with surprising fidelity; the colouring and execution are also excellent.

843. The Virgin, seated upon a lofty throne, with the infant Saviour in her arms; before whom St. Catherine is bowing in adoration. On the Virgin's left are St. Barbara and St. Dominick; and on her right are three monks; four angels are about the throne, one of whom is receiving the offering of the Archduke Albert, who is kneeling in front, on the right; his consort Isabella, also on her knees, is on the opposite side, with the Archduke Ferdinand of Austria kneeling at her right. A beautifully-finished study for a large picture.

2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—P.

Worth 200 *gs.*

844. Portrait of Rubens, with a hat on.

2 *ft.* 6 *in.* by 2 *ft.* 1 *in.*—C.

Marlborough Collection.

This is a duplicate, by a scholar, of the excellent picture in the King's Collection.

845. Christ blessing the Children. The Saviour, habited in a scarlet mantle and seen in a profile view (placed about the centre of the composition), is putting His hand on the head of a boy, behind whom is a little girl; and on His farther side is a woman of a fair complexion, with a babe in her arms; and beside her is a man with his hand placed on his breast. On the opposite side are three of the Saviour's disciples. The figures are seen to the middle.

4 ft. 3 in. by 6 ft. 4 in.—C.

This picture is erroneously attributed to Rubens, although worthy of his pencil: the Writer considers it to be the work of Diepenbeck.

846. Ixion embracing a Cloud in the form of Juno. Ixion and the similitude of Juno are seated on clouds, on the right of the picture, while the goddess herself stands naked in the centre, with a peacock (the symbol of majesty) at her feet; her back is towards the deluded king, and her countenance expresses the pleasure she feels at the deception. Behind her a winged female, with the skin of a fox (the emblem of cunning) over her shoulder, is raising a drapery to conceal the pair. Jupiter, seated on Mount Olympus, is seen in the opposite side, far retired in light; towards whom Cupid, with his flaming torch, is hastening.

5 ft. 7 in. by 8 ft. 1 in.—P.

Engraved by Van Sompel.

This picture is painted in the artist's most elaborate manner, exceedingly fresh and brilliant in the carnations; and although the forms of the figures are heavy, yet the drawing is remarkably correct and good. It is evidently one of his early productions, and forms a striking contrast to the free and florid style of the four large pictures in the same collection.

Sold in the collection of Van de Amory, *Amst.* 1722, 3850 *fl.* 346*l.*

It was subsequently in the collection of Sir Gregory Page Turner, Bart. ; then in that of Welbore Ellis Agar, Esq., 1806 ; and now in the collection of Earl Grosvenor.

847. A Hilly Landscape. In the foreground are several harvest-people ; and beyond them is seen a waggon, drawn by two horses, descending a hill towards the front.

1 *ft.* 6 *in.* by 1 *ft.* 8 *in.*—P.

This picture is etched in Young's Grosvenor Gallery, and it is there stated to have been the production of Rubens when he was only eighteen or twenty years of age ; but from what source such an opinion is derived the Writer is ignorant.

Now in the collection of Earl Grosvenor.

848. The Birth of Venus. The beautiful goddess is represented alighting on the shore from the element that gave her birth, accompanied by nymphs, tritons, and a number of cupids ; the latter playfully sporting in the air, bearing chaplets of flowers. The surrounding border is decorated with Neptune and Amphitrite, Cupid and Psyche, sea nymphs, cupids, dolphins, vases, &c. This is a spirited and delightfully-painted picture, *en grisaille*, done for a design for a silver salver (most probably for Charles I.).

1 *ft.* 11 *in.* by 2 *ft.* 6 *in.*—P. (*oval.*)

Now in the collection of the Duke of Hamilton, at his palace in Scotland.

The following series of eight pictures, illustrating, in succession, the life and heroic actions of Achilles, were painted by the artist for his royal patron, Charles I., for models to be worked in tapestry.

Engraved by Ertinger, in 1679 ; and by B. Baron, in 1724.

849. Thetis plunging Achilles into the River Styx. The nymph, clothed in a light vesture round her loins, stands on the bank of the stream, immersing the infant in its mystic

waters, while Destiny, bearing a blazing torch in her hand, and having the distaff stuck in her girdle, stands by her side, viewing the ceremony. On each side are *termini* of Pluto and Proserpine, bearing a cornice decorated with festoons.

15 in. by 12½ in.—P.

850. The Instruction of Achilles. The youth is mounted on the back of the centaur Chiron, who, while he teaches the art of riding, is also inculcating other lessons of useful knowledge. The *termini* at the sides represent Apollo and Esculapius; they support a cornice adorned with flowers.

15 in. by 12½ in.—P.

851. Achilles discovered with the Daughters of Lycomedes. The scene offers the court of a palace, near the entrance to which (on the right) is a company of six females; the centre one of whom, elegantly attired in white satin, is struck with seeing her companion, Achilles, placing on his head a helmet which he has taken from a basket, in preference to the jewels it contained, which the females are distributing among themselves: this martial choice has discovered the disguised youth to Ulysses, who, with his friend, stands at the side watching the effect of their stratagem. At the base of the *termini* are an owl and a fox, emblems of wisdom and cunning. The cornice above is decorated with festoons of fruit, among which four cupids are playing.

17 in. by 25½ in.—P. Worth 150 *gs.*

This picture, which is a masterly-finished study, was purchased at Rome, in 1829, by the Hon. George-John Vernon, in whose possession it now is.

852. The anger of Achilles against Agamemnon. The hero, burning with indignation, stands in the left and front, in the act of drawing his sword to revenge the loss of his captive, Briseis; but is prevented from executing his purpose by Pallas, who is cautioning him to forbear. Agamemnon, equally enraged, is attempting to rise from his throne, to en-

counter the youth; but is restrained by the wise Nestor. Several other Greeks are present. The *termini* at the sides represent Envy and blind Passion, with other appropriate emblems; the cornice is decorated with festoons of fruit and cupids.

15 in. by 13 $\frac{3}{4}$ in.—P.

853. Thetis receiving Arms from Vulcan for her Son. The marine deity, accompanied by Cupid and a nymph, is stepping from her watery element and receiving a shield from the hands of Vulcan; a cyclops is seen bringing forward a cuirass in his arms, and a cupid is bearing off a helmet to a triton. The tools of the swarthy god of the forge lie along the front. The *termini* at the sides represent Jupiter and Juno; they support a cornice adorned with festoons of fruit and two cupids.

15 in. by 17 $\frac{1}{2}$ in.—P.

854. Briseis restored to Achilles. The venerable Nestor, clothed in a dark gray vest and a crimson mantle, is conducting the beautiful captive to the presence of Achilles, who is approaching from the left with extended arms to receive her; in the intermediate space are four men, two of whom are depositing the presents of gold and silver vessels; and a third, who is apparently Ulysses, superintends the ceremony; four young females, one of them having a basket on her head, accompany Briseis; and near these is a page with three horses; within a tent, in the opposite side, is seen the dead Patroclus, and two females bewailing over him. The *termini* at the side support a cornice adorned with festoons of fruit and four cupids.

17 in. by 25 $\frac{1}{2}$ in.—P. Worth 150 *gs.*

This picture was also purchased at Rome, by the Hon. George-John Vernon, in whose possession it now is.

855. Achilles vanquishing Hector. The Grecian hero, clad in the splendid armour forged for him by Vulcan, is represented combating with Hector, whom he has pierced in the neck with

his spear, and the Trojan chief has sunk on his hand and knee to the ground; the victor is accompanied by Minerva, his protectress and guide. The walls of Troy, with numerous warriors on the battlements, appear in the distance. The *termini* are composed of Mars and Hercules, and they support a cornice enriched with festoons of fruit and two cupids.

15 in. by 15½ in.—P. (*about.*)

856. The Death of Achilles. The hero, wounded in the heel by an arrow from the bow of Paris, is sinking on his knees by the side of the altar at which he was espousing Polyxena; he is supported behind by one of the attendants, who, as well as the high priest and a second attendant at the altar, is greatly agitated by the event. Young Paris, accompanied by Apollo, is seen at the entrance of the temple. Close to the front is a fox devouring an eagle, an appropriate emblem of cunning overcoming strength. The *termini* at the sides are Venus and Apollo, supporting a cornice decorated with festoons of fruit and two cupids.

15 in. by 15½ in.—P. (*about.*)

The preceding series were probably sold and taken abroad, on the distribution of the royal property in 1649.

857. A Female, apparently about twenty-five years of age, seated in a solitary Landscape. She is clothed in a gray jacket, a white kerchief, and an ample silk skirt of a greenish colour; her head is uncovered and her face turned towards the spectator: her hands, clasped together, rest on her knee; the countenance and position appear to denote abandonment of the world, and resignation to the secluded life of a Magdalen. An empty flask lies on the ground in front, and a rich mantle is near an old tree behind her. An admirable study for a large picture.

2 ft. 5 in. by 2 ft. 4½ in.

Worth 60 *gs.*

Now in the Dulwich Gallery.

858. The Assumption of the Virgin. The ascending mother of Jesus is surrounded by cherubim, and nine angels are under her feet.

In the Arundel Catalogue it is stated, that this picture was painted expressly for Lord Arundel.

Now in the collection at Wilton House.

859. A Landscape.

In the same collection.

860. The Flight into Egypt by Night. The Virgin, with the infant Saviour in her arms, is mounted on an ass, led by an angel; another angel soars over their heads, bearing a lighted torch; and St. Joseph follows behind. A masterly-finished study.

19 *in.* by 24 *in.*—P.

Engraved by Marinus; and in reverse by Galle.

Now in the collection of Sir Abraham Hume, Bart.

A similar composition to the preceding occurs in the Louvre.—*See p.* 115.

1 *ft.* 7 *in.* by 2 *ft.*—P.

861. The Annunciation. A splendid sketch, representing in rich allegory the accomplishment of all the sacred prophecies by the immaculate conception of the Virgin, who is seen kneeling on the summit of a flight of steps receiving the annunciation from a celestial messenger, behind whom are the three Patriarchs, with Moses, Aaron, David, Solomon, and other precursors of our Lord: a dove, encompassed by angels, hovers over her head; and in the clouds above is seated the First Person of the Trinity, at whose right hand are two females, the one bearing an inverted sword, the other an olive branch, emblems of Peace and Reconciliation. On the left are a company of angels, with the ark of the covenant and other typical allusions; and in the lower part of the picture are the prophets Jeremiah and Isaiah, attended by two infant angels, one of whom is bearing a lighted lamp; more to the right are seated the four Sibyls, with their fabled books of prophecies

cast under their feet, and their countenances, expressing faith and hope, directed upwards. This abbreviated description is but an outline of the composition of this magnificent design, which, so far as the Writer has had opportunities of learning, was never executed in large.

2 *ft.* 1 *in.* by 1 *ft.* 6 *in.*—P.

Now in the collection of Sir Abraham Hume, Bart.

862. An Allegorical Subject, representing the Genius of France, with the emblems of Commerce, Prosperity, and good Government. The principal figure is a female, seated, wearing a mural crown, and holding a sceptre in one hand and a pair of scales in the other; a cornucopia is placed at her side, the prow of a ship at her feet, and the eye of Providence over her head, &c.

6 *ft.* 4 *in.* by 4 *ft.* 6 *in.*—P.

This picture is now in the possession of Mr. Henry.

Paris, 1827. Valued at 10,000 *frs.* 400*l.*

863. The Unbelieving Priest, and another Person, at an Altar. The figures are about half the size of nature.

Vide Sir Joshua Reynolds's Tour through Flanders, 1781; then in the collection of Mr. Pieters.

864. Seleucus bestowing Stratonice upon his Son.

This picture, which is very highly commended by Sir Joshua Reynolds, in his Tour through Flanders, was then in the cabinet of M. Dasch, at Antwerp.

865. Portrait of a Lady, wearing a black veil.

866. Portrait of a Gentleman.

These are mentioned by Sir Joshua Reynolds, in his Tour through Flanders, in 1781; then in the collection of M. Dasch, at Antwerp.

867. A grand Composition, representing the Emperor Charles V., habited in a splendid robe, with the arms of Austria embroidered on the back, bending on one knee, and

raising his hand in an attitude of devotion ; his crown, sceptre, and ball lie by his side ; behind him, and also kneeling, are Philip IV. and his queen, Elizabeth de Bourbon. In the background are two figures (one a portrait of the artist) bearing standards ; two angels hover above. The sides of the picture are bounded by large ornamented pillars, and the top by a rich massive cornice. This colossal production is painted on paper, in a broad free sketchy manner, and was evidently done for the purpose of being worked in tapestry.

13 *ft.* by 11 *ft.*—C.

Now in the possession of M. Perignon, Expert du Musée,

Paris, 1827. Price 10,000 *frs.* 400*l.*

868. St. Bavon distributing Alms. This capital picture exhibits a composition of great extent and variety. In the foreground is a large group, consisting of women, children, and impotent mendicants ; their attention is directed to a man, probably intended for St. Bavon or his almoner, who stands before them commiserating their necessities ; behind him, and on the left of the picture, are an armed soldier on a gray horse, and other figures. On the opposite side stand several females, who appear interested in the scene. The second distance is occupied by a noble building, with a flight of steps to its entrance, before which stands St. Amand habited in pontifical robes, waiting to receive St. Bavon, who is seen mounting the steps, followed by his attendants ; these are merely the outlines of the grouping of this excellent production. This finished study was painted in Italy, and evidently while the modest beauties of Venetian colouring were fresh in the artist's eye. Several of the figures possess uncommon dignity ; the handling throughout is large and free, yet well terminated and expressive.

3 *ft.* 7 *in.* by 5 *ft.* 5 *in.*—P.

Purchased during the late war, from the Caregga Palace, at Genoa. Exhibited in the British Gallery in 1815.

Now in the collection of the Rev. William-Holwell Carr.

Rubens afterwards painted an altar-piece, representing the same

subject as the preceding one, but rather differently composed and with fewer figures, for the Cathedral of St. Bavon, at Ghent. This is engraved by Pilsens.—*See p. 36.*

869. Portrait of Helena Forman when about thirty years of age, seen nearly in a front view, with the head uncovered. The dress consists of black silk with slashed sleeves, showing the white silk linings; a lace frill standing up round the shoulders, leaving the bosom exposed; a string of pearls hangs in a festoon in front, one end of which is attached to a black bow on the bosom, and a black gauze kerchief falls over the frill in the left.

2 ft. 5 in. by 2 ft.—C. (about.)

Now in the collection of the Right Honourable Lady Stuart.

870. Portrait of a Gentleman of middle age, with dark hair and beard. The face is presented in nearly a three-quarter view; a full ruff adorns the neck, and a black dress covers the body. Painted in the artist's finished manner.

2 ft. 5 in. by 1 ft. 9 in.—P. Worth 300 gs.

Now in the collection of the Right Honourable Lady Stuart.

871. The Companion. Portrait of a young Lady, of fair complexion and light hair, seen in a front view. The neck is adorned with a full broad ruff with a serrated edge; she has on a black silk dress with slashed sleeves; a rich cross, composed of jewels, adorns the front of the bosom, and a chain falls below it. An elegant portrait, of great purity and brilliancy of colour.

2 ft. 5 in. by 1 ft. 9 in.—P. Worth 350l.

Now in the collection of the Right Honourable Lady Stuart.

872. A Landscape, with a lofty square tower on the left; and on the same side, and nearer the front, is a stone bridge over a moat. In the opposite part of the picture the view extends over a diversified country, illumined by the last rays of a setting sun. This is a free masterly sketch, brilliant and beautiful.

10 in. by 13 in.—P. Worth 100 gs.

Exhibited in the British Gallery in 1815.

Now in the collection of the Right Honourable Lady Stuart.

873. Two Friars, habited in the Order of Benedictines. Their thin spare visages indicate abstinence; they are represented looking over a book, which they are holding with their hands concealed under their mantles.

Engraved in mezzotinto by J. Spilsbury,

874. Peasants going to Market. The composition consists of four figures, of the size of life, seen below the middle; the one nearest the centre is a strong man, said to be a portrait of Rubens, with a fawn slung across his shoulders; he is preceded by a boy carrying a dead heron and a basket of fruit: a woman, bearing a basket of fruit on her head, and another full of vegetables on her arm; and is followed by a second female, laden with a live swan and accompanied by two dogs. The game, fruit, vegetables, and dogs, are by the hand of Snyders.

7 ft. 3 in. by 9 ft.—C.

Exhibited in the British Gallery in 1818.

Now in the collection of Alexander Baring, Esq.

Sommerfield has engraved a print representing the principal figures in the preceding, done after a picture then in the possession of the Earl of Ailesford.

4 ft. 1 in. by 4 ft.

875. St. Francis (having the signs of the stigmata in his hands) bending in rapture over the infants Jesus and St. John, who are seated on the ground playing with a lamb. The landscape is by the pencil of Snyders. A frog is introduced in the foreground.

4 ft. 3 in. by 3 ft. 2 in.—C.

Exhibited in the British Gallery in 1823.

Now in the possession of Sir Alexander Creighton.

876. Mercury, Argus, and Io, in a Landscape. Argus is represented in profound sleep, on a bank, beneath a tree; and Mercury is seated near him, observing the somniferous power of his music, and seemingly meditating the fatal blow.

1 *ft.* 10 *in.* by 2 *ft.* 7 *in.*—P.

Collection of Lord Radstock (at Mr. Christie's), 1826. 310 *gs.*

Bought by Mr. Emmerson, in whose sale (by Mr. Phillips), in 1829, it was knocked down at 200 *gs.*

A duplicate of the preceding picture, of unquestionable originality, is in the collection of The Baron Van Brienon Vande Grootelindt: and there is another in the Dresden Gallery.

877. Time disclosing Religious Truth. Time is represented bearing in his arms a female clad in white robes; her right hand points upwards, as if to the source of Revelation; and the left is extended towards two venerable men, St. Matthew and St. Mark, who follow her with their Gospels in their hands, treading under foot Worldly Wisdom, personified by Socrates; Idolatry, Superstition, Revenge, Obstinacy, and Controversy, typified by several figures, are falling prostrate, or lying before the power of truth, under whose feet lies a vanquished dragon; a lion, with a fox in his paws, denoting Strength and Cunning, is in the centre at the bottom of the picture, which is bounded at the sides by spiral columns supporting a cornice. A free and spirited sketch for a design to be worked in tapestry.

2 *ft.* 6 *in.* by 3 *ft.*—P. Worth 200 *gs.*

Collection of Lord Saye and Sele, at Belvidere.

878. Jupiter committing to Woman the Government of the Universe. Represented by that deity seated upon the clouds, with his arm round the neck of a female, who is clothed in ample drapery, and at whose feet is Cupid with a globe; an eagle, the symbol of the god, is hovering above. A free spirited sketch.

20 *in.* by 15 *in.*—P.

Collection of Lord Darnley, Cobham Hall

879. A Triumphal Procession, said to be that of Henry IV. The conqueror is mounted in a splendid car, drawn by four white horses, holding in his hand an olive branch; while Victory, floating in the air behind him, is about to place a wreath on his head; the car is preceded by horsemen, who are approaching a triumphal arch, and followed by captives with their hands bound; a number of soldiers, with ensigns and banners, and musicians playing on instruments, accompany the car, and groups of women and children are in front of the composition. A beautiful sketch, apparently the first idea for the picture at Florence.—*See p. 148.*

19½ *in.* by 33 *in.*—C.

Worth 250 *gs.*

Now in the collection of Lord Darnley, 1829.

880. Portrait of the Artist, when about fifty years of age. The face is seen in nearly a front view, with auburn hair, mustachios, and pointed beard; a large hat covers the head, and the dress is composed of a black silk vest, slashed on the breast, showing the white linen under it; a dark cloak covers the right shoulder, and a plain white collar adorns the neck. Painted in an oval, which has subsequently been enlarged into a square. This interesting picture is painted with delightful purity of colour and careful handling, and the expression, although placid and agreeable, exhibits the high intellect of the painter.

2 *ft.* 3 *in.* by 1 *ft.* 8 *in.*—P.

Engraved by Hollar, and Anonymous, D. Haut *et c.*

The picture was originally in the family of a canon at Brussels, from whom it passed into the collection of the present proprietor, M. Schamps, at Ghent, a gentleman distinguished for his kindness and urbanity to those who visit his collection.

Valued by the owners at 2000*l.*

881. Portrait of Elizabeth Brant, when about thirty years of age. The countenance, seen in a three-quarter view, is of an oval form, and fair; her flaxen hair is disposed in ringlets on the forehead, and falls in a large cluster through a plait of the

same on the left shoulder; the dress is of black silk, and a white kerchief concealing the bosom.

2 *ft.* 2 *in.* by 1 *ft.* 8½ *in.*—P. (*oral, enlarged to a square.*)

In the collection of M. Schamps, Ghent.

882. Portrait of Helena Forman, in the character of a Shepherdess. The countenance, denoting her to have been about twenty-five years of age, is seen in a three-quarter view; her auburn hair is formed into two plaits, and falls on each side of the neck; a straw hat, lined with purple silk and turned up on the left side, is placed negligently on the head: the body, which is viewed in a side position, is clothed in white, with a broad crimson band round the shoulders, and a muslin kerchief partly covers the bosom; the right hand, only half of which is visible, holds a crook, the other is not seen. This portrait, as well as the preceding, is painted in a broad and smooth manner, remarkably clear and brilliant in colour.

2 *ft.* 2 *in.* by 1 *ft.* 8 *in.*—P.

Now in the collection of M. Schamps, who values the three at 6000 *gs.*

883. Portrait of Father Ruzzola, a Monk of the Order of Carmelites, and Confessor to the Archduchess Isabella. His animated countenance, the features of which are small, denote him to have been about sixty years of age; seen in nearly a front view; the scanty hair on his temples is gray, as are also his beard and mustachios; he is clad in the white robe of his order, and is seated in a cave, holding with both hands a crucifix. A vigorous and admirably-painted picture.

3 *ft.* 3 *in.* by 2 *ft.* 6 *in.*—C. Worth 300 *gs.*

Engraved, anonymous, to illustrate an ancient history of the brotherhood.

Collection of M. Schamps, Ghent.

884. A beautiful Parrot of the macaw species, exceedingly

brilliant in the plumage. It is represented perched on an ornamental stone bracket. A finished study.

18½ *in.* by 15 *in.*—P.

Collection of M. Schamps.

885. St. Clotilda bestowing Alms upon a Poor Boy, who is a cripple, and lies at her feet. Her head is adorned with a celestial crown, and she holds a book in her hand, on which is placed a temporal crown. A sketch.

15½ *in.* by 12 *in.*—P.

Collection of M. Schamps.

886. A Negro's Head. The countenance, which is animated and smiling, is seen in nearly a profile view. A study.

16 *in.* by 12½ *in.*—P.

Collection of M. Schamps.

887. St. John baptizing in the River Jordan. The Saviour is represented standing in the stream, naked all but the loins, and St. John, clothed in a sheep's skin, stands on the bank pouring water from a shell on the Saviour's head; on His right are three angels floating buoyantly in the air, and holding His raiment; a second group of three angels is above; and the Holy Spirit, in the form of a dove, is descending on His head. In the left of the picture are some lofty trees, and four men preparing to receive baptism, two of them are seated on the bank, taking off their clothing; retired from these are two women, one of whom has a child in her arms.

13 *ft.* 6 *in.* by 22 *ft.* 3 *in.*—C.

This immense picture is attributed to Rubens, and is said to have been done by him in Italy, in imitation of the Bolognese painters, and an attempt at the grandeur of Michael Angelo.

It was brought to England in 1810, and knocked down, in a public sale, at 300 *gs.*

Now in the possession of M. Schamps.

There is a drawing in black chalk of the preceding composition, with slight variations, in the collection of the Musée at Paris.

17 $\frac{1}{8}$ *in.* by 30 *in.*

888. Pan and Ceres. The goddess, flushed with rosy health, is seated in the right, nearly in a profile view; her golden tresses are adorned with ears of corn; a scarlet mantle partly covers her body, and a yellow robe is cast over her knees, on which she holds the horn of abundance; the rural deity, Pan, is seated by her side, with a basket of fruit on his knees: a grove forms the background, through an opening of which, in the left, are seen several nymphs and satyrs. The figures are seen to the ankles. The landscape and fruit are by Breughel.

4 *ft.* 4 *in.* by 6 *ft.* 7 *in.*—C.

In the collection of M. Francken, at Loekeren.

889. Portrait of a Gentleman about fifty years of age, of a strongly-marked countenance, seen in a three-quarter view, with short hair. His dress consists of a black figured silk vest, a white pendant ruff, and a dark cloak, which, covering the left shoulder, is drawn across the body and twisted round the left arm; the right hand is placed on the hip.

890. The Companion. Portrait of a Lady, about thirty-five years of age. Her face is presented in a three-quarter view; a small white cap covers her head, and a full ruff is round the neck; she is dressed in black silk with striped figured sleeves, epaulettes, and lace ruffles; the bodice is richly embroidered with gold ornaments; a massive gold chain encircles the waist, and is held by the right hand, while the other is placed on a covered table. These portraits are estimable examples of the master.

3 *ft.* 5 *in.* by 2 *ft.* 5 *in.*—P.

Now in the collection of M. Van Sasseghem, at Ghent.

Worth 800 *gs.* the pair.

891. Portrait of a Gentleman about fifty-five years of age, seen in nearly a front view, with gray beard and mustachios, and scanty hair, turned back; he is dressed in a black vest, a mantle, which is held in front by the right hand, and a plain white collar.

26 *in.* by 20 *in.*—P. (*oval.*)

Collection of the Chevalier Erard, at Paris.

892. Portrait of Gevartius, a jurisconsult of Antwerp. His spare countenance, which is seen in a three-quarter view, denotes him to have been about forty-five years of age; his hair is dark and scanty, and he wears a small beard and mustachios; the dress is composed of a black vest, a silk robe, and a full white ruff; he is seated in an arm-chair, holding a pen in his right hand, while the fingers of the left are between the leaves of a blank book lying open on a table before him, on which is a bust of Antoninus Pius: a portion of a library is in the background. The artist has evidently painted this picture under the influence of personal attachment; it is a highly-studied work, exhibiting the gentleman and the scholar.

4 *ft.* by 3 *ft.* 4 *in.*—P. Worth 600 *gs.*

Engraved by P. Pontius.

Now in the possession of Baron Roose, at Brussels.

893. Portrait of a Lady, about thirty years of age, of a fair complexion, seen in a three-quarter view. The dress is composed of black silk, with sleeves formed of ribbons, showing the white silk linings; the bodice is splendidly adorned with pearls and gold, and a brooch of diamonds and other gems; a lace ruff, standing up round the shoulders, a pearl necklace, and a rich antique gold chain, complete her costly attire.

2 *ft.* 4 *in.* by 1 *ft.* 11½ *in.*—P. Worth 250 *gs.*

Now in the possession of Baron Roose, at Brussels.

894. Portrait of a reverend Prelate, about fifty-five years of age. Represented on his knees, before a table covered with

scarlet cloth; his right hand is placed on his breast, and the left holds a small book; he is dressed in a black silk robe, with a white lawn cope over it, and a pale yellow mantle hangs over the left arm.

895. *The Companion.* A venerable Priest, about sixty-five years of age, with gray hair and beard, of a portly countenance, seen in a three-quarter view; he is similarly dressed to the preceding, with the addition of an ermine cape, and is also kneeling at a table covered with bright crimson cloth; his right hand is raised in devotion, and the left holds a rosary. The arms of these dignitaries of the church are embroidered on the covers of the tables. These are clear and carefully-finished pictures.

6 ft. 4 in. by 3 ft. 9 in.—C.

Now in the collection of the Earl of Egremont.

896. *Portrait of a Monk*, with a strongly-marked countenance. Represented in nearly a front view, with gray hair and beard, dressed in the brown habit of a Cordelier, with a sun on his breast.

21 in. by 16 in.—P.

Collection of his Highness Prince d'Arenberg, at Brussels.

897. *An Athletic Man*, stooping to lift up a massive gold vase. A study.

2 ft. 6 in. by 2 ft. 4 in.—C. (*about.*)

Collection of his Highness Prince d'Arenberg.

898. *A Bagpiper and Shepherdess.* The female is represented in nearly a front view, seated on a bank, and struggling against the embraces of an athletic man, who has one arm round her waist while the other encircles her neck; his brows are bound with vine foliage, and a fur mantle covers his loins, to the girdle of which is attached a bagpipe. The figures are full length, and were evidently intended for portraits of the artist and Helena Forman. In the foreground of the land-

scape are three sheep. The figures only are by Rubens ; the rest is apparently by the hand of Mompers.

Engraved by Avril, 1781, entitled *Le Croc-en-jambe*, from a picture at that time in the collection of M. Gouffier.

This picture is inserted at p. 35, being No. 297 in the catalogue of Rubens's effects.

899. A Roman Soldier. He is clad in armour, with a lion's skin over his cuirass, a helmet on his head, and a lance in his left hand. The figure is of the size of life, seen to the middle, with the back turned towards the spectator.

2 ft. 7 in. by 2 ft.—P.

Collection of M. Muller, . Amst. 1827. . 1550 fl. 140l.
Now in the collection of Edward Gray, Esq.

900. David strangling a Bear. The athletic youth, who is naked all but the loins, has seized the animal round the neck with both arms, and is compressing it with all his force. A dead lion lies on the left and front of the picture, and on the opposite side is a flock of sheep, one of which lies dead. The composition and drawing of this production are full of energy and characteristic expression, and the colouring is fresh and brilliant. It is not improbable but that the artist borrowed the idea of the design from an antique gem. The landscape is by the hand of Wildens, and the animals by Snyders.

7 ft. 4 in. by 8 ft. 8 in.—C.

Engraved, with variations, by Panneels.

Collection of Count Altimera, 1827 (by Mr. Stanley), 170 gs.

901. The Annunciation. The Virgin is represented on her knees, before a little table with a book open on it, and appears to be suddenly diverted from her devotions by the celestial messenger, who is floating buoyantly in the air behind her, announcing the behest of the Most High, to which she attends with an expression of obedient humility, placing her right hand on her bosom ; the Third Person of the Trinity, in the form of

a dove, hovers over the Virgin; two angels shower down flowers from their hands, and a third holds up the ample golden-coloured drapery of the announcing messenger. The humble domesticated character of the Virgin is indicated by a basket, in which are a cushion with a needle stuck in it, a piece of linen, and a pair of scissors: and a cat lies asleep by the side of the basket.

10 *ft.* 7 *in.* by 6 *ft.* 2½ *in.*—C.

This picture is painted in the artist's free or *bravura* manner, in a rich and harmonious tone of colour. It was done in Spain, for the friend and patron of Rubens, General Leganes, the ancestor of Count Altimera, in whose collection it was sold, by Mr. Stanley, in 1827, and bought by the Writer for 150 *gs.*

Now in the possession of Thomas Hamlet, Esq.

902. The Holy Trinity, or an Allegory of the Christian Faith and Worship. The First Person of the Trinity is represented sitting on the clouds, with a sceptre in his hand; and the Second is in the opposite side, also seated, holding a cross; under their feet is a globe, borne up by three angels, and above are three other angels amidst numerous cherubim. In the lower part of the picture are St. John, the evangelist, who holds a chalice in his hand and his gospel under his arm; and St. Paul, the apostle of the Gentiles, with his right hand placed on the shoulder of a child, whose attention he is directing to the mysteries of the godhead. The latter three figures are seen to the middle.

7 *ft.* by 4 *ft.* 8 *in.*—C.

This capital picture was painted for the Church of the Guardian Angel, at Madrid.

Bought by the Writer, in a sale at Mr. Christie's, 1827. 170 *gs.*

Sold in the Writer's collection, by Mr. Stanley, 1828, and bought by Mr. Norton, 250 *gs.*

Now in the collection of D. Bailie, Esq.

A picture of a similar composition, but without the apostles, occurs in the Munich Gallery. —*See p.* 74.

903. A Study of two Lions in spirited action; one of them is springing upon the back of the other. The upper parts only of the bodies are seen.

2 *ft.* 6 *in.* by 3 *ft.* 6 *in.*—C.

Engraved by Bloteling.

Collection of the Duke of Bedford, 1827 (by Mr. Christie), 80 *gs.*

Exhibited in the British Gallery in 1822.

Now in the possession of the Prince of Saxe-Coburg.

904. Portrait of a Gentleman, about fifty years of age, seen in nearly a front view, with dark hair and beard; he is dressed in black figured silk, a full white ruff, and a belt round the body; the left hand, holding a glove, rests on the back of a chair, and the right hangs down, with the hem of his cloak between the fingers. Dated 1620.

3 *ft.* 5 *in.* by 2 *ft.* 5 *in.*—P. Worth 250 *gs.*

In the collection of Comte Zeernini, at Vienna.

905. Portrait of Philip IV., habited in black, decorated with the Order of the Golden Fleece attached to a gold chain, and a splendid collar of jewels hanging below the waist; the left hand is placed on the hilt of the sword.

3 *ft.* 10 *in.* by 3 *ft.* 2 *in.*—C.

Put up for sale by Mr. Phillips, 1828, and bought in at 200 *gs.*

906. The Companion. A Portrait of Elizabeth de Bourbon, consort of Philip IV.; she is attired in black silk, adorned with rows of pearls and other jewels. The right hand, with a fan in it, rests upon a covered table, and the left holds a handkerchief.

These pictures were purchased by Mr. Murch, of Count Bentinck, of Vaeel Castle, in Germany, in 1827. They are duplicates of the Munich Portraits. Engraved by P. Pontius; and in small, Viennot.—*See pp.* 75 and 76.

Put up for sale by Mr. Phillips, 1828, and bought in at 150 *gs.*

907. Saint Michael, armed with a thunderbolt and a shield, treading Satan under his feet; the prostrate enemy of mankind lies struggling on the brink of an abyss, grasping serpents in his hands. A slight but very masterly sketch.

25 in. by 18½ in.—P.

Collection of the Earl of Liverpool, 1829, by Mr. Christie, 25 *gs*. Bought by Mr. J. Wooding.

There is a print of the above subject, in which Satan is seen in a side view. In the preceding picture he is represented in a foreshortened position. Engraved by Melan.

908. The Fall of Phaeton. In the centre of the composition is the empty car of Phœbus, surrounded by figures emblematic of the hours, and accompanied by cupids; these, with the fiery steeds of Apollo, are thrown into dire confusion by the misguided impetuosity of the presumptuous youth. This masterly-finished study has evidently been done as a design for a ceiling.

3 ft. 2 in. by 2 ft. 5 in.—P.

There is an etching of this subject by Panneels.

Exhibited in the British Gallery in 1823.

Now in the collection of the Earl of Mulgrave.

A picture representing the same subject was formerly in the Palace of Brignoletti, at Genoa.

909. A Landscape abounding with trees and traversed in front by a deep ravine; towards which, and on the left side, is a waggon descending a steep place, behind a bank. This is a slight free sketch, on paper, probably the first idea for the fine picture known as the *Charette emboarbée*.

1 ft. 10 in. by 2 ft. 2 in.—P.

Collection of the Earl of Mulgrave.

910. Inspiration. Represented by a female, clad in a yellow and white mantle, seated, with a large book open on her knees, and a pen in her hand; she appears to have just ceased writing, and has turned her head to listen to the inspiring dictates of

the Holy Spirit, who, under the form of a dove, is suspended on the wing at her ear; while an angel, bending at her side, holds an inkstand.

17 *in.* by 14 *in.*—P. Worth 150 *gs.*

This is an admirably-finished study; it was evidently designed for the frontispiece of a book, and intended to be engraved, as the pen is put in the left hand of the female.

Now in the collection of William Wells, Esq., at Redleaf.

911. An Allegory of the Elements of Earth and Water. Represented by a male figure leaning on a vase, and a female, standing near him, with fruit in her lap. This is a spirited sketch.

15 *in.* by 12 *in.*—P.

Exhibited in the British Gallery in 1815.

Now in the collection of the Earl of Mulgrave.

There is a print of the preceding subject, composed of a river deity, seated, leaning on a vase from which water issues, and a naked female on the opposite side of the vase, with one arm round the neck of the river god, and a cornucopia in her hand; a triton, blowing a conch, is in a river in front; and a satyr, bringing a basket of fruit, is seen beyond the female. Engraved by Vangelisti, probably after a picture in the Ghigi Palace, at Rome.

This subject is also engraved by P. de Jode, with considerable variations; in this print the female holds the river god by the hand, and wears a mural crown, over which an angel holds a chaplet; the satyr is omitted. A picture (probably a sketch) corresponding with this description was sold in the

Collection of M. de Crozat, . . 1751. . 400 *fs.* 16*l.*

912. Dead Abel. The figure is represented naked, all but the loins, which are covered with the skin of a beast, lying on the ground in a fore-shortened view, the head being towards the spectator; a dog is approaching the body, with an expression of caution and concern: a woody landscape forms the background, where is seen the fire still burning on the altar of the accepted sacrifice.

4 *ft.* 10 *in.* by 5 *ft.* 10 *in.*—C.

Engraved by J. Heath.

Exhibited in the British Gallery in 1819.

Now in the collection of the Duke of Bedford.

913. Three Goddesses, Juno, Minerva, and Venus. They are represented descending on a cloud to appear in the presence of Paris. A brilliantly-coloured and vigorous sketch.

13 *in.* by 11½ *in.*—P. Valued at 200*l.*

In the possession of Mons. C. F. Windelstadt, at Frankfort.

914. Trophies emblematic of Peace and War. The composition exhibits a portico, the entablature of which is supported on the left by the harpies of Envy and Discord, and on the right by Amity and Peace; two pedestals which divide the arch, are surmounted by trophies, one of which is composed of the spoils and weapons of war, the other of the instruments of agriculture and the fruits of the earth: various other objects allusive to the allegory are introduced.

1 *ft.* 8 *in.* by 2 *ft.* 0½ *in.*—P.

Engraved by Bickham, when in the collection of General Campbell; and also by Van Thulden.

This masterly-finished study was done for a design of part of the decorations of a triumphal arch, entitled the "Temple of Janus," erected at Antwerp, in 1635.

Exhibited in the British Gallery in 1822.

Now in the collection of the Marquis of Bute.

915. Rubens's Son and Nurse, in a Larder. The female, dressed in a dark gown lined with gray and a scarlet petticoat, carrying a large silver dish, held against her side with her right hand, is entering a larder, and extending her left to hold a beautiful little boy, who is seated on a dresser, reaching out his hand to take some grapes from a basket standing near him, and at the same instant looking round to his nurse, with an inquiring eye, for permission; a dish of apricots is on the dresser

and a quantity of fruit and vegetables lie on the ground. The accessories are introduced by the hand of Snyders.

5 ft. 6 in. by 5 ft. 8 in.—C.

Engraved by R. Earlom.

Now in the collection of the Marquis of Bute.

916. Silenus with Nymphs and Satyrs. The demi-god is represented staggering between two nymphs, one of whom is in front, with her hand on his breast; the other, dancing at his side, holds his left arm, and is gaily tossing up a tambour: while a satyr, with his left arm round her waist, is endeavouring to embrace her; two other satyrs, one of whom carries a cupid on his shoulders, are on the farther side of the group, preceded by a third bearing a nymph in his arms; and on the opposite part is a female, on the ground, bending forward and suckling two infant satyrs.

18½ in. by 26 in.—P. Worth 100 gs.

This is an excellent sketch, *en grisaille*, probably the original study for a large picture in the Hermitage, at St. Petersburg.

Now in the collection of Paul Methuen, Esq., Corsham House.

917. Portrait of the Archduke Albert.

Exhibited in the British Gallery in 1815.

In the possession of the Earl of Upper Ossary.

918. Portrait of George Villiers, Duke of Buckingham, on horseback. In the composition are introduced several allegorical figures.

Exhibited in the British Gallery in 1815.

Now in the possession of the Earl of Jersey.

919. Negroes' Heads. A masterly-finished study.

Exhibited in the British Gallery in 1818.

Now in the collection of the Earl of Derby.

920. The Discovery of Calisto.

Exhibited in the British Gallery in 1821.

Now in the collection of the Earl of Derby.

921. Christ journeying with the two Disciples to Emmaus. The subject is represented in a landscape, by Breughel.

2 ft. 3 in. by 3 ft. 7 in.—P.

Collection of De Wit, . . . *Antwerp*, 1741. . . 265 flo. 24l.

922. The Last Supper. A sketch *en grisaille*.

2 ft. 2 in. by 1 ft. 8 in.—P.

Same collection as the preceding, 265 flo. 24l.

923. Philip IV. of Spain. He is represented in nearly a profile view, wearing a large full ruff, and having the body enveloped in a mantle. A finished study.

23 in. by 18 in.—P.

Sold by M. Heris, at Brussels, to his Highness the Prince d'Arenberg.

924. Portrait of a Young Lady, about thirteen years of age, of fair complexion and dark hair; seen in a three-quarter view. She is dressed in a brown frock with ribbon sleeves, showing the white linings, a white kerchief, ruffles, and a pinafore with a bib; the right hand holds a fan, and the fingers of the left gently raise her apron. This is a pleasing picture, painted with great clearness, and possessing considerable refinement in the drawing.

7 ft. 4 in. by 2 ft. 6 in.—C.

Now in the collection of the Prince Talleyrand. Worth 200 *gs*.

925. A Wolf Hunt. This superb gallery picture is composed of three figures on horseback and five on foot, attacking two wolves and three foxes. The group presents, on the left, a gentleman habited in the elegant Spanish costume of the period, gracefully riding a prancing mottled-gray charger; on his right is a lady, carrying a hawk on her hand, mounted on a brown horse (these two figures personate Rubens and his wife, Elizabeth Brant); the third gentleman is seen in a front view, without his hat, armed with a javelin, and arriving on a spirited horse at full gallop; on the same side, and nearer the

front, are two men on foot, armed with spears, attacking an enraged wolf, which has reared upon its hind legs and seized the point of one of the weapons in its mouth ; the other wolf is furiously beset by the dogs ; the remaining three huntsmen on foot, one of whom is blowing a horn, are on the farther side of the animals ; a fox lies wounded near the horses' feet, a second is killed, and the third is stealing off.

8 *ft.* 1 *in.* by 12 *ft.* 5 *in.*—C.

Engraved by Soutman and Vander Leuw.

Energetic expression, the predominant characteristic of this master's works, is conspicuous throughout this splendid production, which, with the exception of the landscape (introduced by Wildens), the Writer considers to be wholly by the hand of Rubens ; or, at least, if Snyders assisted in the animals, the spirited and powerful pencilling of Rubens has effectually obliterated the peculiar handling of that artist, and given to them a spirit and animation which none but his inimitable genius could depict. In the performance of this picture, the artist was excited by the noblest feelings of gratitude and friendship, as it was done expressly for his patron, General Legranes, then commander of the artillery in Flanders, under the Marquis Spinola, in 1612 ; from whom it descended by inheritance to the Count Altimera, at Madrid, and from whose family it was sequestered by the French during the late war in Spain, and transferred to the Louvre, where it was exhibited in 1814. Similar events restored it again to the family in 1815. It was subsequently returned to Paris for sale, and the sum of 80,000 *fs.* was the required price. The Writer shortly after became the purchaser, at 50,000 *fs.*, or 2000*l.* (1824.)

Now in the collection of Alexander Baring, Esq.

A duplicate of the preceding, of smaller dimensions, in which the animals are by Snyders and the figures finished by Rubens, is in the collection of Paul Methuen, Esq., Corsham House.

6 *ft.* 7 *in.* by 9 *ft.* 2 *in.*—C.

926. A Lion Hunt. The composition consists of four huntsmen mounted on fiery coursers, attacking a lion and lioness ; in the conflict one of the horses has fallen, and pitched

its rider head foremost to the ground, and an enraged lion has seized him on the back with his fore paws, and at the same instant has fixed the claws of one of its hinder feet in the face of a prostrate huntsman, who is plunging a sword into the animal's belly ; another man lies under the horse, grasping a broken spear ; the lioness is on the farther side of the group, springing up at the horsemen, and receiving the points of their weapons in her breast. The whole presents a scene of extraordinary action, and strong excitation of the passions.

Engraved by Soutman and Le Bas.

927. A Boar Hunt. The infuriated animal is encompassed in a narrow pass by numerous dogs and four huntsmen on foot ; two of whom, armed with spears, have pierced the animal in the head ; two ladies and three gentlemen, on horseback, appear on the opposite side, one of them has stuck his sword into the boar's head. The encounter is represented near a lofty bank, and among decayed trees.

Engraved by W. V. Leuw.

A picture of the preceding composition, but in which very little of the hand of Rubens is visible, is in the collection of Lord Darnley, at Cobham Hall.

6 *ft.* 6 *in.* by 9 *ft.* 10 *in.*—C.

928. Atalanta and Meleager pursuing the Calydonian Boar. This celebrated hunt is represented in the skirts of a forest, from the right of which two well-mounted sportsmen are arriving at full gallop towards the front, preceded by a number of dogs, several of which are scrambling over the trunk of a fallen tree, against which the nymph Atalanta is leaning, in an attitude indicating that she has just discharged an arrow from her bow and wounded the boar in the head, while it was rushing through a pool of water ; on the opposite bank of which stands Meleager with a spear in his hand, ready to attack it.

3 *ft.* 8 *in.* by 5 *ft.* 6 *in.*—C. Worth 1400 *gs.*

Engraved by Bolswert.

This landscape, which is painted in a bold, free, or *bravura* manner, is inscribed No. 131, in the catalogue of Rubens's effects.

Now in the possession of the Right Honourable Lady Stuart.

929. The Death of the Calydonian Boar. The composition consists of seven figures on foot and two on horseback; conspicuous among the former is seen Atalanta, who has discharged an arrow from her bow, and is observing with delight that the weapon is fixed in the animal's head; while Meleager has sprung before her, and plunged a spear into its shoulder; two huntsmen, mounted on spirited horses, and armed with javelins, are in the opposite side.

Engraved by Van Kessel.

A picture of a very similar composition to the preceding is in the Vienna Gallery. Engraved by Prenner.

930. Figures and Dead Game. A fine woman, carrying a basket of fruit before her, is approaching the front, from the right side, accompanied by a sportsman with a hawk on his hand, who is helping himself to a couple of figs from the basket; two dogs follow him; one of them is by the side of the female, and the other is smelling the game, which, consisting of a wild boar, fawns, hares, pheasants, and other birds, lie in ample abundance in the left of the picture.

6 ft. 8 in. by 7 ft. 4 in.—C. Worth 700 *gs*.

Engraved by R. Earlom, under the title of "The Fig," from the original picture, at that time in the collection of the Earl of Thanet.

Exhibited in the British Gallery in 1821.

Now in the collection of the Earl of Plymouth.

931. A Wild Boar Hunt, in a Woody Landscape. A party, consisting of seven huntsmen on foot and four on horseback, accompanied by a number of dogs, attacking a boar near the trunk of a fallen tree; several of the dogs have seized the animal, and a party of men on foot, armed with javelins, spears, and a pitchfork, oppose his progress; one of the latter, in a

scarlet jacket, is clambering over the trunk of the tree, and another is sounding a horn ; these are seconded in their efforts by two horsemen, who are on the farther side of the boar, and one of them is piercing it in the head with a sword ; two of their companions are galloping up from the left to the attack ; and in the opposite side is a boy holding two dogs in a leash ; through an opening in the forest is seen a second party of gentlemen in pursuit of wild boars. The figures and animals, although small, abound with action and spirited expression ; the gleams of the evening sunshine play delightfully through the sylvan scene, and give force and brilliancy to the general effect.

4 *ft.* 6 *in.* by 5 *ft.* 6 *in.*—P.

This picture was purchased by a dealer, from an ancient family at Antwerp, in 1825, for about 25,000 *fs.*, 1000*l.*, and sold to His Highness the Prince of Orange. Now in his Palace at Brussels.

The original sketch for the preceding picture, about the same size, is in the Dresden Gallery.—*See p.* 82.

932. The Adoration of the Shepherds. In this composition, which consists of five figures, the infant Saviour, wrapped in swaddling clothes, is lying on some straw, in a crib, and the Virgin kneels on the shaft of a column to uncover the Babe to the view of a shepherdess, who is bending over Him, while a shepherd is on his knees, worshipping the Infant ; their offering, a lamb, lies bound in front.

Engraved by Panneels.

This is probably taken from a small picture, formerly in the Church of St. John, at Malines.

933. The Adoration of the Shepherds. The infant Saviour, from whom a bright radiance emanates and illumines the surrounding figures, is placed in the centre ; the Virgin is seated in front, at the head of the Babe ; and a shepherd is bending on his knees before Him. A composition of six figures.

Engraved by Basan.

934. The Nativity. The infant Saviour lies asleep on some straw in a crib placed in the centre, and the Virgin and St. Joseph are on each side of it; the former with her hands crossed on her bosom, is bending in adoration, and the latter expresses, by the movement of his hand, his devout affection; three angels, bearing a scroll, hover above.

Engraved by Bolswert and Daullé.

This subject is also engraved by Laurie; and again, for a book-print, anonymous; Vanden Enden *ex*.

935. The Adoration of the Kings. In the disposition of the groups in this picture the Virgin is seated close to part of a building, at the side, with the naked Infant in her lap, before whom one of the Magi is bowing, on his knees, and offering a cup full of money; two others are standing on the farther side of him; one of them has a chalice, the other carries a casket; a company of four angels hover above.

Engraved by G. Frizza.

There is also a book-print of this subject, engraved anonymous; Vanden Enden *ex*.

936. The Annunciation. The Virgin is bending on her knees before a little table on the left, with a book in her hand; she appears to have been arrested in her devotions by the sudden appearance of a celestial messenger, who stands behind her with a palm branch in his hand; the Holy Spirit, in the similitude of a dove, is descending in a stream of light, and two angels are showering down flowers from their hands.

Engraved by F. de Steen.

The same subject, engraved; Vanden Enden *ex*.—a book-print.

937. David, with the Elders of Israel offering Sacrifice on the removal of the Ark from the house of Obed-edom. The ceremony is represented in a temple (a liberty which the artist has taken), in the right of which, and on an elevation of some steps, is placed a richly-ornamented brazen altar, with the victim, a

sheep, lying on it, and on the farther side stands the high priest, in his sacerdotal robes, invoking the acceptance of the offering ; two venerable men are approaching the altar, one of them, wearing a linen ephod over a yellow robe, carries a lamb under his arm ; they are attended by three young Levites, two of whom have wax lights in their hands, and the third is holding a vessel to receive the blood of the victim ; close to the front are two children with a pair of doves ; in the opposite side are other worshippers bringing their gifts to the altar, and beyond them are four priests bearing the ark on their shoulders, accompanied by the shouting hosts of Israel.

2 ft. 3½ in. by 2 ft. 10 in.—P. Worth 500 *gs.*

Now in the collection of Earl Spencer, at Althorp.

This and similar sketches are the best proofs of the artist's genius, and of all his works these are the most esteemed by connoisseurs. It was evidently done for a design to be worked in tapestry, as it is terminated at the sides by pillars supporting a cornice, to which four angels are attaching the border of the tapestry, a similar way to the Loeches pictures in the Grosvenor Gallery.

938. The Virgin, with the infant Saviour in her arms. The composition represents the Virgin, seated, and dressed in a scarlet robe, with a gray mantle and some white linen covering her knees, on which the Infant is reclining, naked, and extending its arms to embrace its parent, who is looking down with maternal affection on the Babe ; her left hand is placed under His right foot, and her right hand sustains His back ; St. Joseph, in a blue dress, is at the side, looking over the Virgin's shoulder at the Infant.

3 ft. 8 in. by 2 ft. 8 in.—C.

Now in the collection of Earl Spencer, at Althorp.

939. The Judgment of Solomon. The king, seated on his throne, with a sceptre in his right hand and his left extended, appears to be watching the issue of his trying sentence ; the executioner stands on the left, holding the living infant by the heel, and raising the sword to perform the king's command ;

the real mother is prostrate before the judge ; and the pretended parent stands at the side of the executioner. A composition of ten figures.

Engraved by Bolswert. The same subject, with variations, is engraved by C. Visscher ; again by Viel ; and there is also an indifferent print from a picture of this subject, very erroneously ascribed to Rubens, engraved by Car Gregori, Flor.

A sketch for the preceding picture was sold in the collection of M. Schryvere, *Bruges*, 1763. . 120 *fl.* 11*l.*
12 *in.* by 15 *in.*—P.

940. The Assumption of the Virgin. A company of ten angels and two cherubim attend the ascending Virgin ; one of the former, with a palm branch, is giving flowers to another, who receives them with both hands. The apostles and three females surround the deserted tomb below ; two of the latter are on their knees, with the winding-sheet in their hands.

This picture is very indifferently engraved by Lommelin.

941. The Assumption of the Virgin. In this composition the ascending Virgin is borne up on clouds, accompanied by five infant angels, who minister under her feet ; the twelve apostles are on the top of an arch and on the steps descending to the tomb, in which are seen the three holy women.

Etched by Panneels.

A fine drawing, the study for the preceding, was sold in the collection of M. Mariette, 1775. . 40 *fr.* 1*l.* 10*s.*

942. The Virgin, bending on one knee and having her hand placed on her breast, is interceding with the Saviour, who stands before her holding His cross, which an angel also supports ; two other angels are above.

Engraved by Van Panderen.

943. Saint Matthew writing his Gospel under the dictation of an angel. The figures are seen to the middle.

Engraved by C. Watson.

944. Bathsheba, while in the Bath : receiving a letter from a messenger of David.

Engraved ; attributed to Premier.

945. Six Females visiting the Saviour's Tomb, at the entrance to which stands two angels, one of whom appears to be informing them, that " He is not here, but is risen, as He said."

Engraved by Vosterman.

946. The Descent from the Cross. In the composition of the group, Joseph of Arimathea is on a ladder, lowering the body of the Saviour, by the help of a sheet, into the arms of two women, one of whom is on her knees : St. John is also assisting on a ladder, in the opposite side.

Engraved by Waumans.

947. St. Jerome. A venerable old man, naked to the middle, seated near some rocks, holding a crucifix and a stone in his hands.

Engraved in mezzotinto by Laurie ; the print indicates this to be a questionable picture of the master.

948. A Magdalen at devotion. The pious female is kneeling on a rock, with one hand placed on her breast and the other raised up towards Heaven, from whence a bright light descends.

Engraved, anonymous.

949. The Baptism of Constantine. The composition, which consists of fourteen figures, exhibits the emperor in the centre, bending on his knees with his hands crossed on his breast, and the priest standing by his side, pouring water upon his head.

Engraved by C. Baroni ; this is a very indifferent print, and so unlike the composition of Rubens, that the Writer feels no hesitation in pronouncing it to be erroneously ascribed. —See p. 206.

950. The Holy Family. The Virgin is seated near a bower with the infant Saviour in her lap, whom St. John is

amusing with a bird attached to a string : St. Elizabeth is on the further side of the latter, with one hand round his loins ; and St. Joseph stands behind, leaning one hand against the trunk of a tree, and looking at the playful infants.

Engraved by Bolswert. This print is repeated, in reverse, anonymous.

951. The Holy Family. The Virgin is seated in a chair, holding the infant Saviour with one hand round His loins and the other under His foot, in an erect position in her lap ; the Child, with one arm round His mother's neck and the other placed on her bosom, is looking affectionately in her face ; St. Ann is on the farther side of them, and St. Joseph leans on the back of the chair, contemplating the Infant ; a cradle stands by the side of the Virgin. The figures are entire.

This beautiful composition is admirably engraved by Bolswert.

Rubens has repeated the composition of the Virgin and Child in the preceding picture, seen to the knees only.

Engraved by P. Pontius ; and again, with the omission of St. Ann, by Alexander Voet.

952. The Holy Family. In this composition the infant Saviour is bending on one knee in His mother's lap, extending the other leg on a cradle, and in an animated position holds a dove, which the infant St. John, with one foot in the cradle, is reaching out to take from Him : St. Elizabeth is behind the Virgin, with one hand on her shoulder, and St. Joseph by her side, both of whom are looking earnestly at the interesting scene. The figures are entire.

Engraved : M. Vanden Enden *ex.*

953. The Virgin, wearing a celestial crown, and holding a globe in her hand, is seated with the infant Saviour in her lap ; His kingly power is designated by a sceptre, which He has in His hand. The figures are seen in a front view, to the knees.

Engraved by Bolswert ; and also, very indifferently, by Aubert and Ganiere *ex*.

A similar subject is engraved anonymous.

954. The Virgin and Child, and St. Joseph. The Virgin is seated, holding the infant Saviour round the body with both hands, while the Babe has turned round, and is affectionately embracing His mother ; St. Joseph is behind, with his hand on his chin.

Engraved by G. B. Barbé.

955. The Virgin and Child, with Angels. This composition represents the Virgin seated at the foot of a tree at the side, holding the infant Saviour, who is sitting on her lap, with one hand round His waist ; an infant and a youthful angel stand before Him, presenting a basket of fruit, some of which the Saviour has taken, and is affectionately offering to His mother ; a third angel is seen climbing a tree. The figures are entire.

Engraved by Alexander Voet, jun.

The same subject as the preceding, in which St. John is offering the Saviour a basket of fruit, is engraved anonymous ; Vanden Wyngaerde *ex*.

956. The Virgin with the infant Saviour in her arms, who, together with St. John, is playing with a lamb.

Engraved (oval) by Vosterman.

957. The Holy Family. The infant Jesus is caressing His mother, and St. John, who is presented by St. Joseph, is accompanied by a lamb.

Engraved by Lasne. The same composition, with the introduction of St. Ann, who is leaning on the cradle, is engraved by Vosterman ; and repeated, anonymous.

This picture is in the Marlborough Collection.—*See p.* 246.

A beautiful drawing, of a round form, done with a pen in bistre, of the preceding picture, engraved by Lasne, was sold in the collection of M. Mariette, 1775. . . 1300 */s.* 52*/*.

958. The Holy Family. The Virgin, with the infant Saviour sitting naked in her lap, and St. John, with a lamb in his arms, standing by her side ; beyond the latter is a boy, and in the opposite side St. Joseph.

Engraved (oval) by Witdoue.

959. The Virgin, seated on a bank, holding forward the infant Saviour towards St. John, who is held by Elizabeth kneeling on the ground, while he amuses the Saviour with a bird, which he holds in his hand.

Engraved, anonymous. The composition and style exhibited in the print renders it more than doubtful that the picture is wrongly attributed to the master.

960. The Marriage of St. Catherine. The infant Saviour, seated on the Virgin's knees, is putting a ring on the finger of St. Catherine, who is on the right of the print.

Engraved by Bolswert.

961. The same, with St. Catherine on the opposite side of the Virgin, and differently composed.

962. The Virgin, holding the Infant in an erect position in her lap ; one of His hands is placed on the back of one of His mother's, the other is raised above His head.

Engraved by Bolswert.

963. The Virgin, seen in a front view, with a crown on her head and a sceptre in her hand, is holding the infant Saviour in an erect position in her lap ; one of the Child's arms is round her neck, and His hand holds the cross of a globe.

Engraved by Bolswert.

964. The Virgin, seen in a front view with her head inclining downwards, is holding the infant Saviour in an erect position in her lap by the arm; both the mother and Child are looking at St. John, who stands by her side with a lamb. St. Joseph, with his hand to his face, is behind.

Engraved by Bolswert.

965. The Virgin, seated in a landscape, holding the infant Saviour in an erect position, with one hand under His arm and the other behind Him; St. Joseph is by the side of the Virgin, near a tree. Full-length figures.

Engraved by Alexander Voet.

966. The Virgin, seated, holding the infant Saviour erect on her knee; the Child is naked, and seen in a front view, with one hand between the fingers of His parent's hand, the other is on her wrist; a cushion lies on a table at the side.

Engraved by Panneels.

967. The Virgin and Child, with St. John. The Virgin is seen in a front view, seated, holding the infant Saviour in her lap and looking at St. John, who is offering the Saviour a basket of fruit.

Engraved by Wyngaerde.

968. The Virgin, seated, with the infant Saviour lying (naked) asleep on her arm; she appears disposed to place the Child in a cradle, which stands by her side, and is in the act of removing the clothes for that purpose. St. Joseph stands behind, leaning on the back of the cradle.

Engraved by R. Morghen, after a picture then in the collection of Lord Clive. If the engraver has faithfully represented the picture, there is much more of the character of Van Dyck than that of Rubens in the print.

969. The Virgin, with the infant Saviour standing in her lap.

This picture was sent by the grateful artist as a present to the

Baron de Vicq, who was then ambassador from the court of Belgium, at Paris, as an acknowledgment for the civility he had received in consequence of the Baron's recommendation and introduction of him to the Queen Marie de Medicis.

Sold in a sale at Rotterdam, . . . 1752. . . 450 *fl.* 40*l.*

Engraved by Bolswert.

970. The Virgin suckling the infant Saviour, who is enveloped in swaddling clothes; St. Ann stands behind, looking at the Babe.

Engraved by Paulis.

971. The Virgin offering the breast to the infant Saviour.

Engraved by P. Pontius.

972. The Virgin, watching the infant Saviour sleeping in a cradle.

Etched, anonymous.

973. The Virgin, seated, wearing a celestial crown, with the infant Saviour in her arms, whom she holds with both hands knit together under Him, while the Child's arm is placed on her bosom.

Engraved (oval) by Witdouw.

The same composition, with the addition of two angels presenting the Saviour with a basket of fruit, is engraved by Voet, jun.

974. The Virgin, having on her knees the infant Saviour, whom she is holding under one arm.

Engraved by Lauwers.

975. The Holy Family. The Virgin is suckling the infant Saviour, who is seated (naked) in her lap; and St. John stands by her knees, holding the Babe's foot with one hand, while the other is placed on the head of a lamb. St. Elizabeth is behind St. John, looking anxiously at the infants, and St. Joseph is in the background.

Engraved by Witdouw.

976. The Holy Family. The Virgin is seated with the infant Jesus sleeping on her breast ; St. Elizabeth stands by her side, with her foot on a stool, holding St. John on her knee, who, with his hands united, is looking affectionately at the Saviour ; and St. Joseph is in the opposite side, leaning on a pedestal. The figures are entire.

Engraved by Witdouc.

977. The Virgin, with the infant Saviour kneeling in her lap, and looking affectionately in His mother's face ; her arms encompass the Child's body, with the hands united in front. The figure is seen to the knees.

Engraved by Bolswert, and smaller by Suyderhoef ; the latter is copied in reverse, anonymous. A print, of precisely the same composition, with the introduction of St. Ann at the side of the Virgin, is engraved by N. Ryckman.

978. The Virgin, seated, holding the infant Saviour, who stands with one foot on a table and the other on His mother's lap ; both the mother and Child are looking towards a fountain in the opposite side.

Engraved by Bolswert.

979. The Virgin and Child. The Infant is lying on a pillow, and the Virgin is bending over Him, and pressing milk from her breast into His mouth.

Engraved by Bolswert. The same composition is engraved by Pilsens.

980. The Virgin, holding in her arms the infant Saviour, dressed in swaddling clothes.

Engraved ; supposed by Bolswert.

981. The Virgin, with the swaddled Infant in her arms, whom she appears to be about to embrace.

Engraved ; attributed to Bolswert.

982. The Virgin, with the swaddled Infant in her arms, on whose under lip His mother is putting her finger ; three angels and four cherubim are contemplating the Saviour.

Attributed to Bolswert.

983. The Virgin, holding the infant Saviour on her knees ; her cheek is resting on the Child's head.

Engraved, anonymous.

984. The infant Saviour caressing and embracing His mother ; St. Joseph is behind, with a pear in his hand.

Engraved by Bolswert.

985. The Virgin with the infant Saviour in her arms ; a part of a cradle is seen at the side.

Engraved, anonymous.

986. The infant Jesus sleeping in the arms of the Virgin, and holding a pear in His hand.

Engraved, anonymous.

987. The Virgin playing with the infant Jesus, who lies recumbent and appears disposed to hide Himself behind a veil ; three cherubim are present.

Engraved by Bolswert.

988. The infant Saviour sleeping in the Virgin's arms, and St. John affectionately holding His hand.

Engraved, anonymous.

989. The Virgin with the infant Saviour in her arms, and St. John with a cross by His side ; the infants are caressing each other.

Engraved, anonymous.

990. The infant Saviour and St. John, seated on a bank caressing each other ; near them are a cross and a lamb.

Engraved by Bolswert.

991. The infant Saviour, with His arm round the neck of St. John; both of them are caressing a lamb.

Engraved by Bolswert.

992. The Virgin, with the Saviour and St. Joseph, at table, saying grace over their repast.

Engraved, anonymous.

993. The infant Saviour, seated on a cushion placed on a cloud, holding in one hand a globe and raising the other hand as if bestowing a benediction.

Engraved by Bolswert.

994. Samson taking the Honeycomb from the jaws of a Dead Lion.

Engraved by Galle, for the frontispiece of a book.

995. A Monk bowing in adoration before a Crucifix.

Engraved by Vanden Bergh.

996. A Youth, in an ecclesiastical dress, standing in the position of a person speaking an oration.

Engraved, anonymous.

997. St. Gregory, habited in a pontifical robe, leaning his head on his hand and meditating over a book.

Engraved, anonymous.

998. Saint Hiltrudis. A young female, wearing a chaplet of flowers round her brows, holding a book in one hand and a lamp in the other.

Engraved by Galle, 1617.

The same saint is engraved in an oval, by Thomas Galle.

999. Esther before Ahasuerus. The king has risen from his throne, and is extending his sceptre over the fainting Esther.

Engraved by Panneels, and also by Collins. The same subject is engraved by Wynguerde. —*See pp. 184 and 225.*

1000. The Marriage of the Virgin. The priest, with a ring in his hand, stands on the left, attended by an assistant holding a book, and a page kneeling by his side with a torch in his hand; Joseph and Mary stand before him; the latter is in front, with her left hand on that of Joseph; three females are behind them; three angels, shedding flowers upon their heads, are flying above.

Engraved by Bolswert and Lauwers.

1001. Judith cutting off the Head of Holofernes. An aged female, her attendant, stands on the further side of her, and four angels, hovering above, witness the heroic deed.

Engraved by Galle.

1002. Judith putting the Head of Holofernes into a sack held by her attendant.

Engraved by Voet.

A picture of this subject is also engraved by Schroider.

1003. Nicodemus visiting Christ by night.

Engraved by Krafft.

1004. The Good Shepherd.

Engraved by Hendriex.

1005. The Last Supper. A copy, by Rubens, after the celebrated picture by Lionardi da Vinei.

Engraved by Soutman, and copied by A. Van Rymstyk.

1006. Christ's Agony in the Garden. An angel stands before the Redeemer with a chalice in his hand.

Engraved by Melar, Coget, Captain Baillie, and anonymous.

1007. Christ crowned with Thorns. "Then came Jesus forth, wearing the crown of thorns and the purple robe, and Pilate saith unto them—behold the man." The Saviour stands upon the summit of a flight of steps in the presence of Pilate,

who has risen from his seat; five soldiers, one of whom is bringing a prisoner bound, are present; four Jews are in front, lifting their hands in derision at the suffering Jesus.

Engraved by Bolswert, Lauwers, and Aubert.

1008. Samuel offering up Sacrifice after the recovery of the Ark from the Philistines.

Engraved by Lommelin.

1009. Samson, while sleeping in the lap of Delilah, is being shorn of his hair by a young man, at whose side stands an old woman holding a candle to light him in the operation; an open door in the back of the room shows the armed Philistines waiting to enter.

Engraved by Matham.

1010. The Daughter of Herodias, accompanied by a young Female, receiving from the Executioner the Head of St. John the Baptist on a charger. The figures are seen to the knees.

Admirably engraved, by Bolswert.

A picture of this subject is in the collection of the Earl of Carlisle.

Exhibited in the British Gallery in 1824.

1011. The Daughter of Herodias, with the Head of St. John the Baptist on a charger, accompanied by an elderly woman with a lighted candle in her hand. Two figures, seen to the knees.

Engraved by Panneels, 1631.

1012. The Miraculous Draught of Fishes. The composition consists of six figures, two of them are in the nearest boat and three in the second; the sixth man is on the shore stooping down, and, together with all his companions, appears actively engaged in attempting to land "the multitude of fishes." A spirited and energetic sketch.

Engraved by Soutman.

1013. A Magdalen, tearing her hair and renouncing the vanities of the world.

Engraved, anonymous.

1014. A Magdalen, with her arms crossed on her bosom and her eyes directed upwards.

Engraved, anonymous.

1015. A Magdalen on her knees, in a cavern.

Engraved by P. P. Rubens.

1016. The Head of a Magdalen, seen nearly in profile.

Engraved, anonymous.

1017. The Head of a Magdalen, seen in a front view.

Engraved, anonymous.

1018. A Magdalen on her knees before a crucifix.

Engraved, anonymous.

1019. A Magdalen, reclining her head in meditation before a crucifix.

Engraved, anonymous.

1020. A Magdalen, bending over a crucifix, which she is holding in her hands.

Engraved, anonymous.

1021. The Magdalen expiring, supported by two angels.

Engraved by Ballin.

1022. Saint Theresa with a dove.

Engraved by Verschuypen.

1023. A Magdalen, seated at the foot of a rock, with a skull underneath her feet.

Engraved, anonymous.

1024. Saint Michael driving down the Great Dragon to Perdition. In the composition are four angels, one of whom has pierced the tail of the monster with a spear, while another has seized a demon by the mouth.

Engraved by Neefs.

A similar subject, differently composed, is engraved by Vosterman and Ragot.—*See p. 61.*

1025. Christ on the Cross. The head of the dying Saviour reclines back, and the countenance is directed upwards; dark clouds obscure the sky, and the distance is veiled by the shadows of twilight.

Engraved by Soutman.

1026. The same. The Saviour has yielded up the ghost, and His head is sunk upon His breast. The city of Jerusalem is visible in the background.

Engraved by Bolswert: also with a light background by B. Harfeldt: and repeated in small, without the city, by C. Galle, jun.

1027. The same. The countenance of the expiring Saviour is directed upwards, and the artist appears to have intended to represent the moment when Jesus was uttering His last exclamation. A castle is seen on a hill in the distance.

Engraved by Bolswert.

1028. The same. Two angels are seen in the clouds, driving down Sin and Death.

Engraved by P. Pontius; the same, in reverse, C. Galle *ex.*

1029. Cain slaying his Brother Abel. The composition represents Abel prostrate on the ground, and Cain standing over him with the weapon of death in his hand.

Engraved by D. de Meyne *ex.*

1030. The Agonizing Sorrows of the Virgin. The Virgin is on her knees supported by two angels, one of whom is

drawing a sword from her breast. A cross, a crown of thorns, and a spear, are on the ground in front.

Engraved by W. P. Leuw.

A drawing, in chalks, done by the artist for the engraver to work from, is in the collection of Sir Thomas Lawrence, P.R.A.

$11\frac{3}{4}$ in. by $7\frac{1}{2}$ in.

1031. The Virgin, standing with the infant Saviour in her arms, and presenting a scapulary to a Carmelite monk, who is receiving it on his knees.

Engraved by P. de Jode.

1032. Saint Ignatius Loyola, while asleep, tormented by demons.

Engraved by Audran, from a drawing by Rubens, formerly in the collection of M. Mariette.

1033. Philemon and Baucis entertaining Jupiter and Mercury.

Engraved by Meyssens.

1034. Venus suckling the Loves. The goddess is represented bending down with one knee on the ground, and pressing the lips of one of the infant Loves to her breast, which the other two are also endeavouring to obtain. A landscape forms the background.

Engraved by Surugue and C. Galle. M. Watelet has also etched the same, from a drawing by Rubens, done with the pen and chalk; then in the collection of M. Mariette; sold, 1775, for 170 *frs.*, 7*l.*

The following eighteen Saints are single figures, characterized by their appropriate emblems:—

- | | |
|------------------------------|-------------------------------|
| 1035. St. Anthony | 1040. St. Hubert. |
| 1036. St. Anthony, of Padua. | 1041. St. Ignatius de Loyola. |
| 1037. St. Bernard. | 1042. St. John the Baptist. |
| 1038. St. Francis. | 1043. St. John the Evange- |
| 1039. St. Francis de Paula. | list, with a chalice. |

- | | |
|----------------------------------------------------------------------------------|----------------------|
| 1044. St. Joseph. | 1047. St. Paul. |
| 1045. St. Joseph, and the infant
Jesus holding a branch
of lilies. | 1048. St. Agnes. |
| 1046. St. Joseph, having in
his arms the Saviour,
who is crowning a saint. | 1049. St. Agatha. |
| | 1050. St. Apollonia. |
| | 1051. St. Theresa. |
| | 1052. St. Ursula. |

The whole of the preceding are engraved; Vanden Enden *ex.*

1053. St. Catherine leaning on a broken wheel, and holding a sword in her hand. A half-length figure.

Engraved by B. Bolswert and Panneels.

1054. St. Catherine leaning on a sword, and treading under foot a portion of a wheel; an angel is placing a crown on her head.

Engraved by Galle.

A similar composition, entitled "The Coronation of St. Catherine," is engraved by P. de Jode, and copied anonymous. The same is engraved by L. Zucchi.

1055. St. Catherine.

Engraved by Vosterman, on an outline by Rubens, done from the antique.

1056. St. Catherine treading on a broken wheel, holding in one hand a sword and in the other a palm branch. A study for a ceiling.

Etched by Rubens.

1057. An Allegorical Composition, representing the Virgin standing upon three globes, placed on the back of St. Francis, who is bending on his knees with the weight. The Virgin appears to be addressing a company of monks, at the head of whom is Philip IV.; beyond these is seen a car in the clouds, drawn by eagles and guided by an angel, having three kings in it; in the opposite side is a similar car, drawn

by lions, containing four females, emblems of the cardinal virtues; in the same side, and in front, are several monks, driving the devil headlong into the jaws of a dragon. A finished study, done *en grisaille*.

1 *ft.* 10 *in.* by 2 *ft.* 7 *in.*—P.

Engraved by P. Pontius, and etched by Spruyt.

Now in the collection of M. Van Sasseghem, at Ghent.

1058. Faith, Hope, and Charity, represented by three females. The first is contemplating a cross, which she holds up in her hand; the second has an anchor; and the last is accompanied by two infants, one of whom stands on her hand, embracing her as its protector

Engraved in a circular form by J. B. Michell, from a picture at that time in the collection of Sir Edward Swinburne, Bart.

1059. St. Francis de Paula mounting in the air, in the presence of a multitude of persons, who are assembled to witness his ascent; among them appear to be many that are diseased and possessed of devils.

Engraved by Lommelin.

1060. The Exaltation of the Virgin. The First and Second Persons of the Trinity are represented placing a chaplet on the head of the Virgin, who is seated on clouds, with an inverted crescent under her feet; a company of five angels, two cherubs, and the Holy Spirit, in the form of a dove, are hovering above.

Engraved, anonymous; Vanden Enden *ex.*

1061. Purgatory. In this imagined place of torment numbers of wretched beings are represented writhing in the fiery element; an angel is compassionately raising one of them by the hand; another angel and four cherubim are above; and the name of Jesus, brilliantly irradiated, appears in the centre.

This is finely engraved; Galle *ex.*

This subject is repeated by two other engravers, anonymous. The composition of the picture is taken from one of St. Theresa interceding for Souls, with additions and alterations.

1062. War of the Flesh and the Spirit. Represented by a winged figure of a man suspended in the air, to whom a cord is attached, which is pulled in opposite directions by an angel and devils.

Engraved by P. Pontius.

1063. St. Dorothy, with a palm branch in one hand and some roses in the other.

Engraved by C. Galle.

The same saint is engraved, anonymous.

1064. St. Jerome expounding the Scriptures to three Cardinals, who are seated near him; three angels hover above, bearing symbols of the church.

Engraved by Galle.

1065. Saints Ambrose, Gregory, Jerome, and Augustin, habited in pontifical robes, looking over a book.

Engraved by Van Dalen.

1066. Two Cardinals investing a third Prelate with the mitre; a composition of eight principal figures. In the background are the Virgin and the twelve apostles, standing upon an elevation, and the Holy Spirit, in the form of a dove, hovering over their heads.

Engraved by Soutman.

1067. St. Theresa with a blazing heart in her hand, and an angel presenting her with a cup.

Engraved by Galle.

1068. Salvator Mundi. The infant Saviour is seated in

his mother's lap, holding a globe in his hand; the Virgin has a crown on her head and a sceptre in her hand.

Engraved by C. Galle.

1069. The Twelve Apostles, distinguished by their several emblems.

Engraved in single figures, by C. Galle.

1070. Salvator Mundi, holding a cross; and

The Twelve Apostles, represented by the various emblems which usually distinguish them. Half-length figures.

Engraved by Ryckman.

These are also engraved in separate pieces, by Bolswert.

1071. Ecce Homo. A head.

Engraved by Dannoot.

1072. St. Francis. Represented in a front view, kneeling on the ground, with his hands extended, receiving in the palms the stigmata.

Etched; attributed to Rubens.

1073. Ecce Homo. The Saviour is represented naked to the waist, with His hands bound behind Him, and a crown of thorns on His head; on His left stands a Jew, pointing at Him with his finger in derision; and in the opposite side is a soldier, lifting a robe to cover Him. The figures are seen to the middle.

Engraved by Galleus and Lauwers.

1074. St. Augustin, habited in pontifical robes, with a crozier in his hand, standing on the seashore, and looking with fixed attention at an infant, who is seated on the sands with a shell in its hand.

Engraved by Neefs and Alexander Voet.

1075. The Death of St. Anthony. A composition of seven

figures, two of them are kneeling at the foot of the dying monk's couch.

Engraved by P. Clouet.

1076. Bathsheba seated by the side of a fountain, attended by a young female, engaged in wiping her feet, and an old woman, who is holding her robes.

Engraved by Thomassin.

This subject occurs in Rubens's Catalogue, *pp.* 31 and 171.

1077. Lot and his Daughters. Lot is represented sitting on the farther side of one of his daughters, with his arm round her neck, and an empty cup in his hand; his second daughter stands at a little distance from them, squeezing out the juice of grapes into a cup.

Engraved by Coelmans.

1078. The same Subject. In this composition Lot is seen in a front view, sitting between his two daughters, on one of whom he has both hands; she is holding a cup, which her sister is filling with wine.

Engraved by Swanenburg.

1079. The same Subject. Lot is here represented in a profile view, sitting with a cushion at his back, and his daughter is on his farther side, assisting him to hold a cup, which his second daughter is filling with wine.

Engraved by W. P. Leuw.—*See p.* 247.

The latter picture is in the Marlborough Collection.

1080 Danaë receiving the Golden Shower.

Engraved by Krafft, on an outline of Rubens, after Titian.

1081. Venus with Cupid sleeping on her bosom.

Engraved by Krafft, on an outline of Rubens, after Georgione.

1082. The Judgment of Midas. A composition of four figures.

Engraved by Pilsens.

1083. Jupiter seated on a cloud, with Juno by his side ; she is leaning on his shoulder. This is probably a study for a group in one of the Luxembourg pictures.

Engraved by Panneels.

1084. Diomedes and Ulysses approaching the temple of Minerva, hand in hand, to carry off the Palladium.

Engraved by Vosterman, jun.

1085. A Satyr, with his brows bound with vine branches, carrying a quantity of fruit before him, and accompanied by a female playing on the castanets ; a faun has a cup in one hand and with the other is squeezing out the juice of grapes over the head of the satyr. The figures are seen to the knees.

Engraved by Carol Faucij, from a picture then in the possession of Thomas Lewis, Esq., 1763.

1086. A Drunken Silenus, supported by a Satyr and a Faun ; the former is behind him and the latter by his side.

Engraved (on wood) by Jegher and by Bolswert.

1087. Hercules exterminating the Demons of Envy and Discord.

Engraved by Jegher, on an outline drawn by Rubens.

1088. Satyrs and other Figures in a Cave, in which a great quantity of gold and silver vessels, consisting of dishes, vases, cups, and flagons, of great variety and richness, is displayed ; in the right and front is a satyr reclining asleep, with his arm over the neck of a panther, and a great abundance of grapes lying at his side ; beyond him is a bacchante drinking out of a

cup into which a female is squeezing the juice of grapes ; in the background are a couple courting.

Engraved by Wyngaerde.

1089. A Satyr seated on a bank squeezing out the juice of grapes into a vase ; a tiger lies asleep in front, while another is springing up a tree after the fruit.

Engraved by Vosterman.

1090. Bacchus, with his brows bound with vine branches, supported behind by a Satyr, and on his right by a Faun, who is pulling him along ; near the latter is a tiger, and at a little distance off are two bacchantes, each bearing a thyrsus.

$21\frac{1}{2}$ in. by $28\frac{1}{2}$ in.—P.

Engraved by Suyderhoef.

A picture of this composition was sold at Mr. Christie's, 1829.

1091. A similar composition to the preceding, omitting the tiger and nymphs.

Engraved by Bolswert, from a drawing by Rubens.

1092. Diana and her Nymphs, accompanied by dogs, in pursuit of a stag and a fawn.

Engraved by Goupy.

1093. A Huntsman, armed with a spear and assisted by dogs, attacking a wild boar and her young ones.

Attributed to Rubens, and engraved by Le Grand, in the Le Brun Gallery.

1094. The Nuptials of Thetis and Peleus on Mount Pelion. The couple are represented at table in company with the gods and goddesses ; among whom is seen Jupiter giving the apple of discord to Mercury.

Engraved by Wyngaerde.

1095. Minerva protecting a naked Female and her Children

(one of which is at the breast) from the rapine of War. A composition of twelve figures.

Engraved by Henriques, from a picture then in the collection of M. Langlier.

A study for the preceding is in the Louvre.

1096. The Queen of Sheba before Solomon. A composition of ten figures.

Etched by Spruyt, from a sketch by Rubens.—*See pp. 16 and 184.*

1097. Neptune and Amphitrite. The deity, with a trident in his hand, is seated, with Amphitrite standing by his side taking pearls from a shell, which is held by a triton, while a cupid is adorning her wrists with pearls. Several animals, emblematical of the power and sovereignty of the deity, are in the composition.

Engraved by Schmuizer, after a picture in the collection of the Count Schonburn, at Vienna.

A duplicate of the preceding is in the collection of Lord Lyttleton.

1098. A Boy eating Raisins.

Engraved by Spilsbury.

1099. A Young Bacchus. The face, which is seen in a front view, presents a merry countenance; a branch of vine is bound round the brows, and the fur of an animal covers the shoulders.

1 ft. 8 in. by 1 ft. 6 in.—P. (*about.*)

Engraved by C. Watson.

This beautiful little production is now in the collection of the Marquis of Bute.

1100. Apollo pursuing Daphne. The nymph, with extended arms, endeavouring in vain to escape from her pursuing lover, is being metamorphosed into a laurel tree. A sketch.

Engraved by Pannecles.

1101. Boreas bearing off Orithya in his arms.

Engraved by Spruyt, from a sketch.

1102. *Æneas seeking his Father Anchises in the infernal regions.*

Engraved by Vosterman.

1103. *An Allegory, allusive to the Peace and Prosperity of a State.* The composition consists of fifteen figures, in the centre of which is a female representing Commerce, seated with a caduceus in her hand: she is supported by two other females, bearing the symbols of Justice and Strength, while Victory hovers over her head with a wreath in her hand.

Engraved by Eynhoudts.

1104. *Time, with a rod in his hand, chastising Idleness and applauding Industry.* The former is represented by a miserable man lying on the ground, with a female in black weeping over him; and the latter, by a man with a spade in his hand, while on the farther side of him is Fame proclaiming his merits.

Engraved by Conchet.

1105. *The Grand Sultan on horseback, accompanied by several officers, also mounted, and a number of persons on foot.*

Engraved by Soutman.

A drawing of the preceding in chalks, and finished in bistre, is in the British Museum.

1106. *A naked Female grinding colours; evidently inculcating that Art should represent Nature simply, free from all meretriciousness.*

Engraved by Galle.

1107. *Cupid and Psyche.* The nymph is represented naked, with a lamp in her hand, looking with fatal curiosity at her lover, who lies asleep on a couch.

Engraved, anonymous.

1108. *The Augustan Gem.* This precious antique cameo represents the Apotheosis of Augustus, who is received among the gods. Tiberius, his successor, surrounded by nobles,

occupies the centre of the composition, and the conquered nations, personified by several figures lying prostrate at their feet, form its base ; the whole consists of twenty-five figures.

12 in. by 10 in. (*stated to be.*)

Engraved after the drawing, by R. N.

This valuable production of antiquity was, at the time Rubens drew it (in 1625), in the holy chapel at Paris.

1109. Two Busts of Warriors. One of them is seen in a profile view, with bushy hair, and clad in armour.

Engraved by Gillis.

1110. Mars and Venus. The warrior is bending on one knee at the side of the goddess, who is seated on the right, taking his sword from his side ; three cupids are engaged removing his armour, and a fourth is mounted on his horse.

Engraved very wretchedly, anonymous ; A. V. Hoorn *ex.*

1111. Mutius Scaevola before King Porsenna, holding his hand in the fire of an altar, for having failed in his attempt to slay the king. A composition of seven figures.

Engraved by Schmuizer, from a picture then in the collection of Prince Kaunitz.

1112. An Allegorical Subject, composed of five females ; the middle one is seated, and holds a wreath ; a second is on her knees, leaning on an elbow-chair, with a chaplet in her hand ; a third is trimming a burning lamp ; a fourth has a book, and the remaining one appears to be meditating ; two angels, one of whom is sounding a trumpet, are above.

Etched anonymous, but ascribed to Rubens.

1113. An Allegorical Subject, representing Abundance, composed of three angels bearing a cornucopia.

Engraved, anonymous.

The same subject, differently composed, is engraved, anonymous.

1114. *Famine, an Allegory.*

Engraved in a spirited manner, anonymous.

1115. *A Triumphal Arch, decorated with the Arms of Spain.* Towards the right is Prince Ferdinand in cardinal's robes, to whom a bishop is presenting a paper, and another priest appears to be addressing him; he is conducted by Minerva, and followed by females representing Justice, Peace, and Plenty; a fourth female, personifying the Seventeen Provinces, lies prostrate at his feet.

Engraved by Bolswert.

1116. *A Gipsy telling the fortune of a Lady, whose pocket a young urchin is at the same time picking.*

Engraved, anonymous.

1117. *Neptune and Minerva disputing which of them shall name the city of Athens.* Various decorations, allusive to Pope Urban VIII., surround the centre subject. A design for the title-page of a book.

Engraved by P. Pontius.

1118. *St. John baptizing our Saviour in the River Jordan.* A composition of two figures only.

Engraved by Panneels and Lommelin.

Krafft has engraved this subject from a picture similarly composed to the above; in this the bole of a tree is in the centre of the picture, and in the preceding there are three trees close to the side.

1119. *Juno transferring the Eyes of Argus to the Tail of the Peacock.* The goddess, clothed in a crimson vest, has descended from her golden car accompanied by Venus, who stands on her right with the head of Argus on her knee, from whose forehead she is removing the eyes, and placing them in the hands of Juno, who is at the same time transferring them to the tail of her favourite bird, two of which are near her receiving the splendid addition to their plumage, and three playful cupids

are assisting in the metamorphosis; the body of Argus lies extended in the left and front of the picture. The latter figure is painted with studious care, and a profound knowledge of art.

9 *ft.* by 12 *ft.*—C.

This capital picture was purchased from the Durazzo Palace at Genoa, and imported by Mr. Buchanan.

Exhibited in the British Gallery in 1823, and then in the possession of T. Gent, Esq.

Now in the gallery of Mr. Yates, for sale.

1120. Soldiers carousing in front of a Country Inn. The composition is formed of thirteen figures of both sexes, and exhibits a scene of mirthful revelry and bacchanalian excess.—*See p. 75.*

Etched by F. Vanden Wyngaerde.

Purchased from the Colonna Palace, by Mr. Ervine, for Mr. Gordon.

1121. The Entombment.

Purchased by Mr. Ervine from the Colonna Palace.

This picture is described by Mr. Buchanan as a small but very beautiful example of the master, and was sold by him to Thomas Duncombe, Esq., for 400 *gs.*

1122. Mars and Venus. The interior of a large subterraneous building, in the forepart of which are the god and goddess; the former, clad in armour, stands with his arm round her waist, while she is extending her arms to remove his helmet; several cupids are also assisting to disarm the warrior; armour and military weapons are distributed about the place.

Engraved by J. T. Avril, 1778, entitled *Mars au Retour de la Guerre.*

Nothing but the circumstance that the name of Rubens is attached to the print, has induced the Writer to notice so wretched a composition.

1123. Hebe, seated naked on some drapery, holding a cup to an eagle, the symbol of Jupiter.

Engraved (oval) by Panneels.

1124. Venus sitting naked on some drapery, viewing herself in a glass held by Cupid, while an elderly female is occupied dressing her hair; a quiver and arrows lie on the ground in front.

Engraved by Panneels, 1631.

1125. Portrait of the Archduke Albert. The face is seen in a three-quarter view; a full white ruff adorns the neck, and the dress consists of a black figured silk, relieved with small gold buttons and a chain, to which is suspended the Order of the Golden Fleece; the right hand rests upon a covered table, on which is his hat, and the left is close to the hilt of his sword. This picture was painted about the year 1610.

3 ft. 10 in. by 3 ft. 1 in.—C.

Exhibited in the British Gallery in 1822.

Now in the collection of Earl Spencer.

1126. Portrait of Don Ferdinand, Infant and Cardinal of Spain, and Governor-General of the Low Countries. The face, which exhibits that of a man about eight-and-twenty, is seen in nearly a front view; he is habited in his cardinal robes, consisting of a scarlet cap, and a cape and gown of the same colour; the left hand holds a book, and the right hangs negligently at his side. This excellent portrait was painted in Spain, about the year 1628.

3 ft. 6 in. by 2 ft. 9 in.—C.

Exhibited in the British Gallery in 1822.

Now in the collection of Earl Spencer.

1127. Portrait of Sir Theodore Turquet Mayerne, a Physician.

Formerly in the Arundel Collection, and now at Cleveland House.

1128. Thomas Howard, Earl of Arundel and Surrey, when about fifty years of age. Seen in a three-quarter view, with a florid complexion, black bushy hair, beard, and mustachios; he is clad in a brilliant armour, girt with a blue sash; the right

hand, wearing a gauntlet, holds a staff, and his helmet is placed on a table behind him. This is a work of the highest excellence of the master.

4 ft. 2 in. by 3 ft. 4 in.—C. (about.)

Exhibited in the British Gallery in 1818.

Now in the collection of the Earl of Warwick.

An excellent portrait of the preceding Earl, head size, is in the collection of the Duke of Argyll, and a whole-length portrait of the same nobleman is said to be at the Grove.

1129. Portrait of Titian's Mistress. A copy, by Rubens, after Titian.

Exhibited in the British Gallery in 1823 ; then in the possession of W. Cartwright, Esq.

1130. Thomas Howard, Earl of Arundel. His expressive countenance is seen in a bare three-quarter view ; the hair, both of the head and beard, is dark and bushy ; he is dressed in a mantle doubled with fur, and wears a plain pendant collar ; a medal, attached to a ribbon, is suspended in front.

Engraved, in an embellished oval, by Houbraken.

Exhibited in the British Gallery in 1824.

Now in the collection of the Earl of Carlisle.

1131. A Daughter of the Artist, when about seven years old, with fair complexion and light hair, the head inclining on one side ; she is dressed in a black silk frock with slashed sleeves, relieved with white linen, and a muslin kerchief and apron ; her right arm leans against a tree, and the left hangs down at her side. A slight and freely-painted picture.

2 ft. 4 in. by 1 ft. 9 in.—C.

Formerly in the collection of Mr. Richardson, the painter, and author of an excellent work on art, and subsequently sold to General Skipton and Captain W. Hamilton.

Now in the collection of Earl Spencer.

1132. A Girl and two Boys. The former has a bushy head of hair, and is seen in a front view, carrying a basket of cherries ;

the boys, who are dressed in imitation of soldiers, are amusing themselves with guns on their shoulders.

Engraved by Exshaw, from a picture then in the collection of P. Eyver, at Amsterdam.

A picture corresponding with the above description is in the collection of the Marquis of Bute.

1133. Portrait of Pope Urban VIII.; done for a frontispiece to the Pope's poetical works.

Engraved, anonymous.

1134. Portrait of Isabella d'Este, a Countess of Mantua.

Painted by Rubens, after a picture by Titian, and attributed in the engraving to Vosterman.

1135. Portrait of a Warrior clad in armour, and wearing a mantle over his shoulders.

Engraved, anonymous.

1136. Portrait of Ferdinand, Governor of Belgium, clad in armour and mounted on a spirited charger, with the figure of Fame flying behind him, and placing a wreath of laurels on his head. The battle of Nortlingen is represented in the distance.

Engraved by Vander Does.

1137. Portrait of the same Prince, also on horseback, with an eagle towering over his head, and in the distance is seen a Fury hurling down destruction on the rebel army.

Engraved by P. Pontius.

1138. An Equestrian Portrait of the preceding Archduke. In the collection of His Majesty.

1139. Another. Representing the Prince mounted on a prancing bay charger, with a female grasping a thunderbolt, accompanied by an eagle (the emblem of Power). The Prince wears a large hat, and is clad in armour, holding a baton in his right hand. A skirmish of cavalry is seen in the distance.

4 ft. by 3 ft. 0½ in.—P.

Formerly in the collection of the Marquis of Bristol.— See p. 76.

1140. A full-length Portrait of the same. Represented clad in armour, grasping a baton in his right hand, and having the left on the hilt of his sword.

Engraved by Jegher.

1141. A three-quarter Portrait of the same ; wearing a large hat decked with feathers, a broad plain collar with lace edgings, and a baton in the right hand.

Engraved by Neefs.

The same, without the hands, is engraved by Silvestre.

The popularity of the Archduke Ferdinand, after the victory of Nortlingen, and his consequent triumphal entry into Antwerp, doubtless occasioned a considerable demand for his portrait, many of which were executed by scholars, and finished by Rubens.

1142. Portrait of Cosmo de Medicis. Represented in a profile view. (*Oval*.)

Engraved by Vosterman.

1143. A Portrait of Lorenzo de Medicis.

Engraved, in an oval form, by Vosterman.

1144. Portrait of Pope Leo X.

Engraved, in an oval form, by Vosterman.

1145. Portrait of the Cardinal Bellarmin. Represented sitting at a table in his study.

Engraved, by Bolswert.

1146. Portrait of a Man with short hair and a beard.

Engraved in an oval form, anonymous.

1147. Portrait of a Gentleman, done *en grisaille*.

Engraved by Jegher, on an outline by Rubens.

1148. Portrait of the Marquis of Castel Rodrigo.

Engraved by P. Pontius, and copied in reverse by A. Does. P. Pontius has also engraved a second print of the same person.

1149. Portrait of a Lady, the mother of the preceding person.
Engraved, in an embellished oval, by P. Pontius.

1150. Portrait of John Van Havre, represented in a three-quarter view, with a square-shaped beard, and full ruff round the neck ; a close black cap covers the head.

Engraved, in an embellished oval, by C. Galle.

1151. Portrait of the Count Olivares, Duke of St. Lucar, in an oval composed of palms, and decorated with two angels seated at the sides of the pedestal, and various other symbolical ornaments ; among these, and at the top, is a star encircled by a snake.

28 in. by 22 in. (about.)

Engraved by P. Pontius, and in small by Galle, jun.

The picture from which these prints were engraved is now in the collection of the Duke of Hamilton. It is beautifully painted *en grisaille*, and evidently done for the purpose of engraving.

1152. Portrait of a Doctor of Louvain. The face is presented in nearly a front view, with a short thick beard, and the hair of the head turned back, a plain white collar surrounds the neck, and a black mantle covers the shoulders.

Engraved by Coehmans.

1153. Portrait of Leonard Lessius, a celebrated Jesuit, author of a book entitled *De Justitie Jure*.

Engraved by C. Galle.

1154. Portrait of Edward Lupus, a distinguished musician of the church at Lisbon.

Engraved, anonymous.

1155. Portraits of F. Marcellinus de Barca and Heliodorus de Barca, two Monks.

Engraved, in oval forms, on the same plate, anonymous.

1156. Portrait of Mutius Attendulus, called Sfortia, presented in a profile view, with a cap on his head.

Engraved, anonymous.

1157. Bust Portrait of an English Minister.

Etched, in an oval form, by Rubens.

1158. Portrait of Emanuel Sueiro, a Knight of the Military Order of Jesus, represented in a front view, with a broad full ruff round his neck, and a body clad in armour; the right hand is placed on a book, and the left on the hilt of his sword.

Engraved by P. de Jode, 1624.

1159. Portrait of the Emperor Charles V., clad in a suit of rich armour, grasping a sword in his right hand and having the left placed on his hip.

Engraved, after a copy by Rubens from Titian, by Vosterman.

1160. Portrait of Van Dyck, dressed in a Dutch habit.

This picture is inserted No. 116, p. 11, of the Catalogue of James II.'s Collection, and attributed to Rubens.

1161. Portrait of Charles of Austria, son of Philip III. Represented in a profile view, clad in armour.

Engraved, in an oval form, by P. de Jode.

The same is engraved in a circular form, for the frontispiece of a book of medals printed at Antwerp.

1162. Ferdinand II.

Engraved in an oval, surrounded with emblematical figures, by Parerga.

The same is also engraved for a work on medals, anonymous.

1163. Portrait of Charles de Longueval.

Engraved in an oval form, and embellished the same as the preceding, by Vosterman.

1164. Portrait of a Cardinal. Represented sitting in his study, with one hand placed on his breast and the other holding a rosary : his attention is fixed on a looking-glass, held by a monk, in which is reflected the stigmata of St. Francis.

Engraved, anonymous.

1165. Portrait of the Baron de Vicq, Ambassador from the Court of Belgium to France.

1166. Portrait of the Lady of the preceding personage.

These pictures were afterwards in the collection of M. Vanden Brande, 1776.—*See Life of the Artist.*

1167. Two Portraits, a Lady and a Gentleman.

19 *in.* by 14 *in.*—P.

Sold in the collection of the Prince of Orange Nassau, 1757.

Amst. . 205 *fl.* 18*l.*

1168. An Equestrian Portrait of the Duc d'Albe. The face is presented in a front view, a morion helmet covers the head, and the body is clad in armour : the right hand poises a baton on the saddle, and the figure is gracefully seated on a prancing bay charger ; the lines of a fortification and the sea are seen in the distance. A finished study for a large picture.

4 *ft.* 2 *in.* by 3 *ft.* 4 *in.*—C.

Now in the collection of the Earl of Radnor.

1169. A whole-length Portrait of a Son of the Artist, when about eight or nine years of age. The face is shown in nearly a front view, with long flowing hair ; the dress consists of a gray doublet and hose, slashed sleeves, worked in gold and relieved with white linen : a scarlet cloak hangs behind, and ribbons of the same colour adorn the knee-bands : the left hand hangs negligently by his side, and the right holds his hat, which is decked with a plume of feathers. A masterly-finished sketch.

3 *ft.* 1 *in.* by 2 *ft.* 2½ *in.*—P.

Schiavonetti has engraved a print, after a drawing of the preceding youth.

Now in the collection of the Earl of Radnor.

1170. Portraits of a Lady and four Children (said to be those of the Duke of Buckingham's mistress and her three children, the fourth child being a son of the painter). The lady, dressed in a tawny yellow embroidered skirt, with white body, sleeves, and kerchief, and a cap, is seated with an infant, whose head is seen in a fore-shortened view towards the spectator, lying in her lap: the youngest girl, wearing a dark dress with slashed sleeves and white pinafore, stands in front, leaning her right arm on her mother's knees; the second girl stands close to the latter, in front of her parent; and the fourth child, a youth of about fourteen years of age, is on the farther side of the latter girl, reaching out his hand to put aside a curtain; a parrot is perched on the back of the lady's chair.

5 ft. 6 in. by 5 ft. 9 in.

Engraved by W. Walker.—*See Van Dyck's Works.*

Purchased at the Earl of Radnor's sale by Mr. Scawen, in whose sale it was again disposed of, and bought by S. Gideon, Esq., for 500*l.* On both occasions it was attributed to Van Dyck; it certainly partakes of the style of both masters, and is probably their united work. The portraits represent the wife and three of the children of Sir B. Gerbier, and is a repetition of the principal group, in a family picture of that gentleman.

In the collection of His Majesty.

1171. Portrait of a Lady, in the character of Cleopatra, with a serpent attached to her bosom, and holding a cup in her hand.

Engraved by Neefs.

1172. Maximilian, Archduke of Austria. His oval countenance denotes him to be about fifty-five years of age, with long mustachios and short beard; he is dressed in a black figured vest, a ruff, and a furred mantle, with the impression of a large cross on the shoulder, and a cross suspended to a chain round his neck.

Engraved by Vosterman, and in an oval reversed, by Meyssens; again, in an embellished oval, by Suyderhoef.

1173. Portrait of Ferdinand, Count Palatine of the Rhine and Duke of Bavaria.

Engraved, in an embellished oval; de Jode, *ex.*

1174. Portrait of Gilbert de la Marche, Bishop and Prince of Liege; with a bald head, and habited in a richly-wrought cope.

Engraved by Van Schuppen.

1175. Philip III. of Spain.

Engraved, in an oval, embellished with the arms of Spain and other devices, by Meyssens.

1176. Portrait of the Archduke Albert, Governor of Belgium. Seen in a front view, with a full ruff round his neck and habited in a richly-worked dress: his right hand is on the hilt of his sword.

Engraved by Muller.

1177. Portrait of the Archduchess Isabella, seated in an arm-chair, with a fan in her hand: her dress is of the most splendid description. Painted in 1615.

Engraved by Muller.

1178. The same Lady.

Engraved, in an oval form, embellished with the figures of two infants and various ornaments, by Lauwers.

1179. The same Lady.

Engraved in an oval on a pedestal, and surrounded with the signs of the Zodiac, by Galle.

1180. The same Lady, in the dress of an Abbess, embellished with ornaments; and two angels at top holding a chaplet over her head.

Engraved by P. Pontius.

1181. The same Lady, without the hands.

Engraved, anonymous.

1182. The same Lady, dressed in black, leaning on a vase, with a parrot perched on a shrub near her.

Engraved in mezzotinto, by Miller.

1183. Portraits of the Archduke Albert and the Archduchess Isabella.

Engraved in an oval border, embellished with palm and laurels, done after a drawing for a medal.

1184. Portrait of the Archduke Albert. Represented in a profile view, with a hat in his right hand and the left on the hilt of his sword; he is habited in a black dress relieved with gold buttons, and a broad ruff round his neck. The figure appears to be standing at a balustrade, on which are written the name and title of the person.

Collection of Thomas Emmerson, Esq., 1829, (not sold) 92 *gs.*

1185. Companion. Portrait of the Archduchess Isabella. The face is seen in a front view, with the head inclining a little on one side. The dress is composed of a broad full white ruff round the neck, a beautiful figured black silk robe with six rows of large pearls, a splendid cross, and the Order of the Virgin suspended in front; a rich tiara of pearls and other jewels adorns the head. The right hand holds a fan, and the left is placed on a balustrade, on which are written the name and title of the person.

4 *ft.* 2 *in.* by 3 *ft.* 6 *in.*—C.

Engraved, in one of the triumphal arches, by Van Thulden.

These portraits are above the size of nature, and are painted in a broad, free, and masterly manner, and were evidently done on some public occasion; they are said to have formerly adorned the Town-House at Brussels.

Collection of Thomas Emmerson, Esq., 1829, (bought in) 78 *gs.*

1186. Portrait of Elizabeth Brant. Her fair countenance is seen in a three-quarter view: she has large dark eyes and auburn hair; the dress is composed of dark gray silk, with a

collar of the same standing up behind the head, and relieved by a white lace frill: the bodice is decorated with gold braiding, buttons, and a triple row of chain of an antique form set with jewels, part of which is held by the right hand: a gold chain also adorns the neck. A highly-finished and beautifully-coloured production.

2 ft. $1\frac{1}{2}$ in. by 1 ft. $6\frac{1}{2}$ in.—P.

This picture was formerly in the possession of M. Van Havren, at Antwerp, in whose collection it formed a suite with the *Chapeau de Paille*, and a Portrait of Helena Forman (*see p. 160*), and of whom it was purchased by Mr. Buchanan, for the sum of 8000 *frs.*, about 320*l.*

Now in the collection of T. B. H. Owen, Esq., in which it is styled a portrait of Helena Forman.

1187. Portrait of Helena Forman, in the character of a Shepherdess, wearing a straw hat decked with a bunch of corn, and a flower placed negligently on the head: the bosom is exposed, and the right hand holds a boquet and sustains a crook across the shoulder.

Engraved by Pether, in 1769. The same engraver produced two other prints, of smaller dimensions, and in reverse. Done after a picture at that time in the possession of B. Bates, Esq., of Aylesbury.

1188. Portrait of the same Lady. This differs only from the preceding in the head being covered with a kind of turban, decked with corn and wild flowers: the fingers of the left hand are placed on the naked bosom, and a crook reclines across the right shoulder.

Engraved by Elliot, from a picture at that time in the possession of Mr. Bradford. A portrait of this Lady is also engraved by Dickenson.

1189. A full-length Portrait of a Lady in an erect position, wearing a large ruff round her neck.

Engraved, anonymous.

1190. The Head of an old Man.

Engraved from a drawing, anonymous.

1191. The Head of an Infant, with a cap on, decked with plumes of feathers.

Engraved by Bloteling. The same head, seen in a profile view, is engraved by the same artist.

1192. The Head of a Man. Apparently a study for the paralytic, in the subject of "Christ healing the Sick."

Engraved by Bloteling.

1193. Portraits of four of Rubens's Children. The composition represents the eldest boy handing along his eldest sister, followed by a girl, who is holding the hand of her little brother while riding a hobby-horse. The children are attended by two maid-servants, one of whom carries a basket of fruit under her arm.

Engraved by Tassaert, after a miniature picture, then in the collection of His Majesty, done by Fruytiers, from a capital picture said to be by Rubens.

1194. Portraits of three of Rubens's Children. One of them, a boy, is riding a large dog, which his sister holds by the collar; the youngest child is playing in a go-cart.

Engraved, in mezzotinto, by Mac Ardell.

1195. A View of the Escorial and surrounding Country. This solemn and majestic edifice occupies the projecting acclivity of a mountain on the left: it is sheltered in the rear by the lofty crags which overtop the building, and, by comparison, render this immense pile a diminutive object. From this point the view stretches itself far away in long perspective over a wide and spacious valley, bounded at the sides by lofty mountains, over whose summits roll volumes of clouds, which either float along their broken and arid sides or are driven by

currents of wind across the valley, where, mixing with rising vapours, they obscure the view of still more distant objects.

3 ft. 4 in. by 6 ft. 5 in.—C.

Cumberland, in his *Anecdotes of Spanish Painters*, describes with admirable force and clearness this extraordinary building and its adjacent landscape; he observes, “that Philip having made a vow, upon the victory of St. Quintin, to dedicate a church and monastery to San Lorenzo, he began, in the midst of a solitary and frightful desert, to displace the rocks, and compel them to take the shape of an edifice.”—“As a monastery it is vast and awful, fitly calculated to entomb the living and the dead; as a palace, it is justly emblematic of its founder, who, on the summit of the superincumbent mountain, was accustomed to sit and survey his rising fabric in silent contemplation and delight.” He adds, “the furious gusts of wind that occasionally sweep from the impending mountains surpass description: the Escorial is placed in the eddy of these furious gusts; neither man, nor beast, nor carriages, can stand before them; and to escape its effects, a subterraneous passage is cut through the rock under the area of the court, for a communication with the town.” The long residence of the artist at the court of Madrid must have afforded him frequent opportunities of viewing this magnificent scene under the varied influence of raging storms and tranquil sunshine; and the excellent picture above described exhibits it under its most solemn and gloomy aspect.

Now in the collection of the Earl of Egremont.

A picture, representing a similar view to the above, was sold in the collection of Richard Cosway, Esq., R.A., by Mr. Stanley, in 1821, and bought by Messrs. Woodburn, for 44 *gs.*

2 ft. 1 in. by 3 ft. 1 in.—P.

A third, belonging to the Rev. Edward Balme, was exhibited in the British Gallery in 1819.

A fourth, attributed to Rubens (but in reality is a capital picture by Mompers), is in the collection of the Earl of Radnor.

7 ft. by 10 ft. (about.)

A fifth occurs in the Dresden Gallery. —*See p. 82.*

This reduplication of the subject may be accounted for from Mompers (an excellent landscape painter) having taken copies of

the original (varying them in size and effect) under the eye of Rubens, who afterwards retouched them, and thereby rendered them worthy of his name.

1196. A Landscape, intersected by a stream flowing towards the front, the banks of which are overgrown with bulrushes and other water-plants. A cottage upon the summit of a hill, with a cluster of trees before it, is seen in the middle distance on the right; and a second house, partly concealed by trees, appears in the middle, but more remote from the spectator. In the foreground are two women and two men; one of the former is milking a cow, while the other is busy with the cans; the men appear to be engaged in conversation with them.

Engraved by L. Van Uden.

1197. A Landscape, of an oval form, with a single figure of a female seated in the middle, upon some drapery spread upon the grass, leaning her head pensively on her hands; two sheep, grazing on the bank of a river, are at a little distance from her.

Engraved by Coelmans.

1198. A Woody Landscape, with a large company of men and women, several of whom are dancing to the music of a bagpipe.

Engraved by Charpentier.

1199. A hilly Landscape, with a high road on the right, at the side of which are three peasants, one of whom is seated near a post.

Engraved, anonymous.

Although this print ascribes the picture to the pencil of Rubens, it has much more the character of being by Teniers the elder; the two preceding are also doubtful productions of the master.

1200. A Landscape, intersected by a stream flowing by the side of a high bank, upon the summit of which are four lofty trees, these stand in the centre of the view; a second cluster of trees is at the side, and upon a bank in front are three cows,

one of them lying down. The rays of the sun, darting from behind a cloud, illumine the distant hills.

Engraved by Dankaerts.

1201. A Hilly Landscape, with a large umbrageous tree standing in the middle, by the side of which are passing a shepherd and a flock of sheep, preceded by two men on horseback and another on foot ; on the other side of the tree a bubbling cascade flows toward the front-ground, beyond which are seen richly wooded uplands ; while in the opposite side the view opens over a fine fertile country.

1 *ft.* 5½ *in.* by 2 *ft.* 1¼ *in.*—P.

Engraved by Major.

1202. A View, looking over meadow grounds, divided by a deep ravine, through which flows a stream round a bank, forming the foreground ; a single tree placed across the brook serves for a bridge, beyond which a man on horseback is descending a bank to water his steed.

Engraved by Bolswert.

1203. A View, extending over an open flat country, diversified with clusters of trees and a winding stream flowing to the front-ground on which a man is watering two horses ; beyond him is a woman pouring milk from a can into a pail, and close to her are two cows and a calf. In the opposite side is a woman carrying a can on her head and a basket in her hand, descending a hill, at the side of which sits a peasant playing on a pipe.

Engraved by Bolswert.

1204. A Landscape, with a large hill on the left, various architectural ruins at its side, and excavations under it. A shallow stream flows over the front-ground, through which are passing two women carrying baskets of fruit, followed by a man driving three cows before him.

Engraved by Bolswert.

1205. A Landscape, exhibiting a wild sequestered scene, composed of a bold broken hill, occupying a large portion of the view : its sides and summit are covered with bushes and lofty trees, and its base encompassed by a stream overrun with bulrushes and other aquatic plants. On a bank, in the left and front of the picture, are two women, one of whom has a can on her head and a basket under her arm : the other, wearing a scarlet skirt, is getting up water in a pail ; behind them are three cows, one of which is rubbing its head against a tree ; the view on this side is bounded by a thick grove of trees.

2 ft. 6 in. by 3 ft. 6 in.—P. Worth 700 gs.

Engraved by Bolswert.

This very admirable production is of the highest quality and excellence, grand and powerful in its effect, and beautiful in the termination of its detail.

Imported from Holland by Mr. Emmerson, in 1818, and now in the collection of Jeremiah Harman, Esq.

1206. A richly-wooded Landscape, traversed by a winding stream, which flows along the front, and is crossed on the left by a rustic bridge ; near which stands a herdsman leaning on a stick, tending a flock of nineteen sheep that are browsing on a sloping bank skirted by a thick wood of young trees : passing among which, in the distance, are seen a huntsman and dogs ; in the right side, and close to the front, is a cluster of trees growing on a bank.

2 ft. 2 in. by 3 ft.

Engraved by Bolswert.

Collection of the Duc d'Orléans, *Paris*, 1749.

Exhibited in the British Gallery in 1819.

This beautiful landscape is now in the collection of the Earl of Carlisle.

1207. A Landscape, with an ancient château on a hill in the left, and an old bridge and a well : on the same side, but nearer the front, is a man watering two horses near the

bridge; in the opposite side lie some trunks of trees, beyond which is seen a cottage surrounded by clustering groves: a brilliant sunset lights up the marshy valley in the centre.

Engraved by Bolswert.

There is a copy of this print, in reverse, by Van Tienen *ec.*

1208. A Landscape, with the ruins of a castle or convent upon a rugged hill in the right, and a rapid stream flows obliquely to the foreground in the opposite side, through which three females, preceded by a fourth carrying a basket of fruit on her head, are preparing to pass; a man, leaning on a stick, tending five goats, is on the farther bank of the water in the second distance, beyond whom are three travellers and a laden ass.

Engraved by Bolswert.

1209. A Bald Mountainous View, with a castle upon the summit of a distant hill, surrounded by an irregular wall extending down the side of the hill; the foreground exhibits bold rocky masses broken by chasms, among which grow a few stunted bushes, and near these are two goats browsing upon the scanty herbage; at some distance off, on the right, are a man on horseback and another on foot, driving a flock of sheep; and beyond these are several buildings, and a river flowing through a valley.

Engraved by Bolswert.

1210. A View over an open flat country, chiefly composed of meadow lands, intersected in parts by dwarf hedges; the foreground presents a marshy soil, with a pool of water on the right; and another, in the opposite side, with trees growing on its banks; in the centre and front are a man with a basket at his back, and a woman with one on her arm and another on her head. A farmhouse, and the steeple of a church, are seen in the distance.

Engraved by Bolswert.

There is a copy of this print in reverse, and instead of the two peasants, in the foreground, is introduced the Holy Family returning from Egypt.

1211. A Landscape, exhibiting a similar view to the preceding, but varied with a few scattered trees and bushes, and the introduction of a cottage or farmhouse in the distance; a narrow stream, flowing between banks, extends along the foreground; on the left of which are two women, one of whom carries a rake, the other has a basket of fruit on her head, these are near three trees growing by the water side. In the opposite part of the picture are three hay ricks, a team drawn by two horses, and a man at work stacking hay. The centre-ground is illumined by the light of a brilliant rainbow.

Engraved by Bolswert.

This picture was exhibited in the British Gallery in 1815, and was then the property of J. Graves, Esq.

1212. A Landscape, representing a fertile country of a broken and undulated surface, varied by numerous small bushy trees, and a narrow stream formed to drain the meadows, and obliquely dividing the foreground. In the left side, and front, is a shepherd, seated on a stone, playing on a pipe; his dog stands by him, and his flock are browsing near; beyond these are two trees and a little bridge, and still farther stands a farmhouse with a tower, and a church is seen in the distance. A glowing sunset disseminates its cheering light and warmth throughout the rural scene.

1 ft. 8 in. by 2 ft. 9 in.—P. Worth 600 *gs.*

Engraved by Bolswert.

It may be said generally of this master's landscapes, that if they do not surprise us into admiration, they never fail to create delight when contemplated with patient attention; this delightful example of his pencil fully justifies the observation.

Now in the collection of the Right Hon. Lord Farnborough.

A picture, very similar in description to the preceding, is inserted in Desanfan's catalogue in 1802, valued at 105 *gs.*—*See p.* 200.

1213. A Landscape, presenting on the right an open meadow, in which are twelve cows and four women : three of the latter are milking, and the fourth stands with a pail on her head ; a farmhouse is seen at the extremity of the field ; this part is divided by a stream running obliquely to the left side and front, close to which are two sportsmen, one of whom is firing at some ducks ; on the farther side of the water the country offers a richly-wooded scene.

Engraved by Bolswert.

1214. A View on the Sea Coast, represented under the effect of a raging storm, attended by flashes of lightning and heavy rain ; the right offers an extent of open sea, bounded in the middle distance by lofty mountains, at whose base appears a fortified town, and vessels riding at anchor near it. The foreground and middle distance are composed of a low rocky shore, on which grow a few stunted trees, sheltering two buildings resembling convents. The left side and front rise to a rocky hill, over which are passing a man and a woman, bending under the violence of the storm.

Engraved by Bolswert ; and also by Le Moitte, when in the collection of the Count de Bruhl.

1215. A Shipwreck, taken from a description in the third book of the *Æneid*. The view exhibits a lofty rocky mountain (the Strophades), on the summit of which stands a blazing beacon, and around its base beats the turbulent and boisterous ocean, whose violence has dashed a vessel against the rocks. Only two mariners remain on board of the sinking ship ; a third, thrown upon the shore, is seen clinging to a broken tree ; while a fourth has climbed up a bank, and is assisted by a man kneeling at the side of it. In the left are five men who appear to have escaped from the storm and are engaged in making a blazing fire ; beyond these are two others hastening towards the coast. A rustic bridge in the centre crosses a ravine leading to a pass, formed between the rocks, to ascend the mountain ;

on the farther side of which appear a fortress and the masts of vessels riding at anchor. The sublime and awful effect which pervades the scene is finely relieved by the breaking of the morning light, contrasting with the dense black clouds which hang over the sea, and the blazing fires, whose lurid flame sparkles through the gloom.

2 ft. by 3 ft. 3 in.—C. on P.

Engraved by Bolswert, with additions and alterations.

Now in the collection of Thomas Hope, Esq.

1216. A Landscape, with a Farmhouse and a Hermitage. The occupants of the latter are introduced in the foreground, apparently in conversation with two peasants.

Engraved by Van Uden.

1217. A Landscape, with Cattle and Figures.

Exhibited in the British Gallery in 1815.

Now in the possession of Lord G. Cavendish.

1218. A Landscape, with some rising ground in the left, the sides of which terminate abruptly with broken banks, from whence rise, at intervals, several large trees; three cottages are on the summit of the hill, beyond which the view terminates with woods; in the opposite side are four men who appear to be busy with a loaded waggon, the horses of which and the driver, who is mounted on one of them, are at a little distance off; a pool of water occupies the centre of the foreground, and two logs of timber lie on the left.

Engraved by Van Uden. In some of the prints the picture is attributed to Van Uden.

THE FOLLOWING DRAWINGS, WITH MANY OTHERS NOTICED IN THIS CATALOGUE, WERE SOLD IN THE COLLECTION OF M. MARIETTE, 1775.

1219. A Study of bushes and trunks of trees.

18 in. by 24 in.

Done from nature in colours,

120 *fs.* 5*l.*

1220. Four small Drawings of subjects relating to the life of St. Ignatius.

1221. A Pen Sketch of the Defeat of the Army of Sennacherib by the destroying Angel. 19 */s.*

1222. A View of the Vegetable Market at Antwerp, with several women, who are busy with fruit, &c. A lady, followed by her maid, is approaching a stall.

Done with a pen, washed in bistre. 315 */s.* 12*l.* 10*s.*

Collection of Prince de Conti, . . . 1777. . . 280 */s.* 11*l.*

1223. An Altar, near which is a Genius uniting Painting with Nature. A tablet, surmounted with the prow of a ship, and supported at the sides by figures personifying Abundance and Good Government.

Done with a pen, washed in bistre. 26 */s.*

1224. Time overcoming Death, the Destroyer of all things.

Done in black chalk, washed in India ink, for a title-page. 131 */s.*

1225. A Composition of fifteen figures, of which the Saviour and the Virgin are the principal ones.

Done in bistre, heightened with white ; for a title-page. 80 */s.*

1226. A Trophy of the Arms of Vanquished Nations.

Done for a title-page to a history of the Caesars. Engraved by Lasne.

1227. View of a Village in Flanders, in the middle of which is a wood hovel.

A pen drawing, washed with indigo. 147 */s.* 6*l.*

1228. View of a Hamlet in Flanders, with a river in the foreground, in which cavaliers are watering their steeds, and cows are drinking. 140 */s.* 5*l.* 10*s.*

1229. Portrait of Tobias Strinmer, a German painter. Two *termini*, supporting an entablature, decorate the sides.

Done in bistre, heightened with white. 50 */s.* 2*l.*

1230. Portrait of Lucas Van Leyden.

Done in a similar manner to the above. 36 */s.*

1231. Portrait of Philip IV., drawn in profile for a medal. On the same paper is a penitent holding a crucifix, with the head of a man, and a female asleep on her arm. 49 */s.*

1232. The Saviour in Glory, surrounded by Saints.

Done at Rome, after a picture by Raffaële.

1233. Jacob and Esau.

A superb drawing by Raffaële, finished by Rubens; pen wash.

141 */s.* 5*l.* 10*s.*

1234. The Rape of the Sabines. After Polidoro, by Rubens.

Done in a pen wash, heightened with white. 140 */s.* 5*l.* 10*s.*

1235. The Vision of Ezekiel, after Raffaële; and

The beautiful figure of Ganymede, after Michael Angelo.

The former done in red chalk: and the latter a pen drawing, mixed with black chalk. They were retouched by Rubens, on a design of Julio Clovio. 60 */s.*

1236. A whole-length figure of a Pope, accompanied by two saints and an angel: the latter carries a mitre: the Third Person of the Trinity appears above. On the same sheet is a drawing of a dying Magdalen, supported by two angels, with a glory of angels above: the latter is by Diepenbeck. A third drawing, of a woman with a dog, is on the sheet. 72 */s.*

1237. Ten sheets, containing various Studies.

Done with the pen and black chalk.

131 */s.*

1238. The Head of a Female.

A beautiful drawing in black chalk.

Collection of the Duke de Tallard, 1756. . . 150 *fs.* 6*l.*

1239. The Martyrdom of a Saint.

A pen drawing, tinted.

Collection of M. Lempereur. . . 1783. . . 240 *fs.* 9*l.* 10*s.*

1240. A Landscape.

Done in India ink wash.

Same collection, 240 *fs.* 9*l.* 10*s.*

1241. The Head of a Man.

Done in red chalk. $9\frac{1}{4}$ *in.* by $7\frac{1}{2}$ *in.*

Collection of R. de Boisset, 1776. 65 *fs.*

1242. Two Drawings. The Elevation of the Cross, and Melchizedeck giving Bread and Wine to Abraham.

The former is a tinted drawing, and was the property of Treiste, the Bishop of Ghent: the latter came from the Collection of M. Jabach.

Collection of M. Crozat, 1741. . . 256 *fs.* 10*l.*

1243. A Lion in Repose.

A drawing in chalks, washed in India ink.

Now in the British Museum.

1244. Portrait of a Siamese Priest. He wears a large loose robe and a plain high cap, and is represented standing with his hands in front.

1245. A Siamese Ambassador, in a similar dress and position to the preceding.

The artist is said to have drawn these portraits when about to leave England.

Engraved by W. Baillie, when in the collection of John Barnard, Esq.

1246. Albert Rubens, when a youth about thirteen years old: seen in a front view, wearing a cap decked with a feather.

Engraved by Schiavonetti, from a drawing then in the collection of R. Cosway, Esq., R.A.

1247. The Martyrdom of a Saint (probably St. George). The martyr is represented on the summit of a hill, bending on one knee, with his hands bound before him; he is attended by a female friend, who is binding up his head with a napkin, while the executioner stands on his left with a sword in his hand, and three soldiers are on the right awaiting the performance of the sentence: near the front are a young woman with an infant in her arms, and a young man supporting her; and behind these are an old man and woman, and a young female and two children: all these appear to be deeply affected by the approaching death of the saint. On the opposite side are two soldiers, clad in armour, and a horse. Three angels are seen descending, bearing the rewards of martyrdom. This is a beautiful drawing in colours, done with great freedom and energetic expression: evidently the first study for an altar-piece.

28 *in.* by 20½ *in.*

Now in the collection of Sir Thomas Lawrence, P.R.A.

1248. Augustus, Livius, Germanicus, and Tiberius, attended by soldiers, erecting a trophy.

A drawing after a cameo in the collection of the Emperor of Germany; engraved, anonymous.

1249. Germanicus and Agrippina, mounted in a car drawn by Centaurs.

Engraved, anonymous, after a drawing by Rubens, done from a cameo.

1250. The Triumph of an Emperor, who is mounted in a

car, the wheels of which are passing over the dead bodies of his enemies.

Engraved (oval), anonymous, after a drawing by Rubens, done from a cameo.

1251. Three Heads, after cameos. *viz.* Agrippina, between two cornucopias, from which are issuing the heads of two infants, her children: of the other two heads, one wears a helmet encompassed by a wreath of laurels, the other a diadem.

The two last are engraved, anonymous, of a round form.

1252. Six Heads, *viz.* Tiberius, crowned with oak and having a shield before his breast, two heads of young Romans, Mecenas, a female wearing a helmet shaped like an elephant's head, and Pallas.

Ovals, done after antiques: engraved, anonymous, on the same plate.

1253. Four Heads (the faces are all represented in profile), *viz.* Germanicus Caesar, C. Caesar Augustus, Solon, and Socrates.

Done after antiques: engraved, anonymous, on the same plate.

1254. Four Heads, *viz.* Plato, Nicias, Pallas, and Alexander Magnus.

Done after antiques: engraved, anonymous, on the same plate.

1255. A Plate with twenty-four ovals, sixteen of which contain medals of Julius Caesar.

Done after antique medals: engraved, anonymous.

1256. A Swan seated on her nest, composed of reeds and bulrushes, in a sequestered landscape. A brilliant and spirited sketch, designed to be engraved for a book.

1257. A Bust of Plato placed in a niche.

Done from the antique in marble ; engraved by Vosterman.

1258. A Bust of Seneca.

Done after the antique in marble ; engraved by Vosterman.

1259. A Monument erected to commemorate an achievement of Balthazar-Charles, son of Philip III. of Spain, for having killed in the chase a bull and a wild boar, in 1626. It is composed of a pedestal containing a long inscription, surmounted by busts of Minerva, Diana, and Mercury ; on one side is a young prince with a gun in his hand, accompanied by a huntsman, and on the other is a page holding the skin of a lion, on which is emblazoned the arms of Austria. A dead bull and a boar lie in front.

Engraved by C. Galle.

1260. A Nymph reclining in the arms of a Triton upon a dolphin, and attended by two cupids.

1261. The same Subject. The triton has his back to the spectator.

1262. A Satyr, seated on a rock, holding a goat attached by the neck to a string, with which an infant is playing : three other infants are also in the group.

1263. A Syren, seated on a seahorse, holding an infant in her arms, and accompanied by three cupids sporting around her.

The preceding four compositions were apparently designs for borders of salvers to be made in silver.

Engraved by Van Kessel ; and anonymous.

1264. A Series of twelve Busts, drawn by Rubens after the antique in marble, and engraved about the year 1638, viz. Sophocles, Socrates, Hippocrates, Scipio, and Nero, engraved

by P. Pontius; Democrites, Plato, M. Brutus, and Seneca, by L. Vosterman; Demosthenes and Cicero, by Witdouc; and Julius Cæsar, by Bolswert.

The following six subjects are engraved anonymous, after drawings by Rubens, when at Rome, done to illustrate a work written by Philip Rubens, entitled *Antuerpiæ ex Officinâ Plantiniana*, 1608. viz.:—

1265. A Female wearing the Roman Toga.

1266. A Chariot Race in the Circus.

Drawn from an antique bas-relief, near the gate of Pope Pius.

1267. Two Figures wearing the Roman Tunic.

Drawn after antique statues in marble.

1268. The Head of a Priestess, seen in profile, with a cap on. At the side is another cap of a priestess.

1269. A Frieze, composed of the instruments used in sacrifices and a cap of a priestess.

1270. A Medal of Faustina; and on the reverse a subject alluding to an establishment formed by that princess for the education of young females.

THE FOLLOWING WERE ENGRAVED, AFTER DESIGNS BY RUBENS, FOR FRONTISPIECES AND VIGNETTES FOR BOOKS.

1271. An Architectural Elevation, decorated at the sides by *termini* of Mercury and Minerva supporting a cornice, and the figure of Juno attended by an eagle and peacock. Dated 1613.

1272. A Tablet containing the title, above which are Saint Augustin with a blazing heart; Saints Innocent, Zozimus,

Boniface, and Celestinus, treading under foot Pelagius, Celestinus, and Julien, and their works.

Engraved by C. Galle. The same plate, with the title altered, was afterwards used to an edition of *Augustinus Jansenius*.

1273. An Architectural Elevation, decorated on one side by a statue of Moses, and on the other by that of a prophet. Upon a tablet above are a globe and the emblems of the Trinity, and below is a bas-relief representing Christ giving the keys to St. Peter.

Engraved, anonymous. Dated 1620.

1274. A Pedestal, surmounted by a female personifying Flanders. The figures of Mercury and Ceres are at the sides, and a representation of the rivers Scheldt and Lys is below. It is doubtful whether the design of this was by Rubens.

Engraved by P. de Jode.

1275. An Angel delivering Captives is on one side of an oval tablet, and on the other is an Angel destroying Heretics with a thunderbolt; the upper part is adorned with a portrait of Pope Pius V.

Engraved, anonymous. Dated 1640.

1276. An Architectural Elevation, at the summit of which is a female with two flambeaux emblematic of Theology, and on each side are *termini*, supporting symbolical emblems of ancient and modern laws.

Engraved by Collaert. Dated 1617.

1277. A Monk of the Order of Benedictines, and the Author of the Book. Represented on his knees, offering to the Saviour and the Virgin his work, which is supported by four females, emblems of the cardinal virtues; other allegorical figures, allusive to the subject, are introduced.

Engraved, anonymous. Dated 1632.

1278. Solomon, habited in ample robes, offering on his knees his book of Ecclesiastes (which is supported by two angels) to

the Divine Wisdom, represented by an irradiated female seated on a throne in the clouds. The background exhibits Paradise, and there is in front a cavern, the limbo of purgatory.

Engraved by C. Galle. Dated 1634.

1279. A Pedestal, on each side of which are St. Peter and St. Paul, and on its summit is a female representing the Church, with an open book in one hand and a triple cross in the other: two angels with frankincense are at either side: below the pedestal are the arms of Gregory XV. In the second edition of the book the arms of Pope Urban VIII. were substituted.

Engraved by T. Galle.

The same composition, with the introduction of an oblong tablet instead of the arms, for a book. Dated 1621.

1280. A Title, inscribed on the skin of a cow, held up by a lion and an eagle. The head of a cow is placed in the centre: above which is seated the author, around whose neck Fame is placing a chain of medals; on his right is an angel with an open book: at the sides, in the lower part, are St. Augustin with a book, and St. Francis holding a burning heart. The original sketch, done on paper, *en grisaille*, is in the Writer's possession. Value 20 *gs*.

Engraved, anonymous. Dated 1628.

1281. An Architectural Elevation, composed of four Corinthian columns, surmounted by Moses with the tables of the law.

Engraved, anonymous. Dated 1616.

1282. An Architectural Elevation, with a pedestal in the centre, on the summit of which is seated Moses with the table of the laws: to the pillars at the sides are attached four medallions containing subjects relating to Jewish history, and in the lower part is Moses surrounded by the children of Israel.

1283. A Title-page, surrounded by the Twelve Apostles, each of whom holds a book, and on every respective book is

inscribed a passage from their holy works : the symbol of the Trinity is above.

Engraved by C. Galle. Dated 1625.

1284. A Subject from the Apocalypse of St. John. The Deity seated, surrounded by the twenty-four Elders, under whom are the four Evangelists.

Engraved by E. Galle. Dated 1627.

1285. A Drapery, supported by two Angels. On one side is St. John the Baptist ; on the other St. Theresa ; and the name of God is inscribed above.

Engraved, anonymous. Dated 1620.

1286. A Pedestal, surmounted by a figure of the Saviour with a cross : at His feet are two females impersonating Faith and Religion.

Engraved by C. Galle. Dated 1617.

1287. A Triumphal Arch, composed of four Corinthian columns, and surmounted by a globe, which two figures of Victory are crowning with wreaths.

Engraved, anonymous. Dated 1631

1288. On one side of this Title-page is a figure personating Time drawing Truth from a well, and on the other, Time plunging Envy into one. The pedestal is surmounted by Cybele caressing two lions.

Engraved, anonymous.

1289. A Drapery, supported by two Angels, at the sides of whom are St. Peter and St. Paul : and in the under part is a female, the emblem of the Church, with a blazing torch, from which several angels are lighting other torches.

Engraved by L. Vosterman. Dated 1624.

1290. A Title-page, surrounded by a number of Saints of both sexes, and surmounted by a figure of the Virgin. In the lower part are three infants on a cloud.

Engraved, anonymous. Dated 1619.

1291. A Pedestal, surmounted by an eagle with a thunderbolt in its talons. On each side are trophies, and in the lower part are two griffins supporting arms.

Engraved by Lasne. Dated 1618.

1292. A Pedestal, on the summit of which is a female, allegorically representing History, seated with a blazing torch, in her hand, illuminating a globe. At the sides are Mars and the Goddess of Peace. Cybele and a river-god are below.

Engraved, anonymous. Dated 1623.

1293. The Temple of Janus, the door of which is burst open by Rage, Discord, and Envy. A drapery is attached to the transom of the door, on which is inscribed the title of the book.

Engraved, anonymous. Dated 1623.

1294. A Pedestal, at the top of which is seated the Virgin, with the Saviour in her arms. Her attention is directed to the Archduke Albert, who is bending on one knee before her; two angels with a crown and manacles are at his side, and below him is an angel kneeling, with a globe and fetters in her arms. In the opposite side of the pedestal stands St. Francis, offering a burning heart to the Saviour.

Engraved by C. Galle. Dated 1640.

1295. The Infanta Isabella embracing the Queen, her mother. On their right are emblematical figures holding crowns; and on the left is an angel pointing to a hand, which holds a wreath of laurels.

Engraved by C. Galle. Dated 1632.

1296. This Title-page is the same as No. 1292, excepting that History, instead of a torch, holds the arms of Spain, which occupy the place of the globe, and below is an escutcheon.

Engraved, anonymous. Dated 1625.

1297. An Architectural Elevation, at the sides of which are Abraham and St. Francis; above are the Deity, with Moses and Aaron on his right, and several monks on his left; in the lower part is a female seated on ruins, allegorically representing the Holy Land.

Engraved, anonymous. Dated 1639.

1298. The same as No. 1293, retouched. Dated 1640.

1299. A Pedestal, surmounted by a statue of Julius Cæsar, with a ball in one hand and the Genius of Rome in the other. At the side are Constantine the Great, and Rodolph, Emperor of Germany.

Engraved by C. Galle.

1300. A Female leaning upon an oval tablet, with a cornucopia in her left arm, and holding a pair of scales with her right hand: a grotto forms the background.

Engraved, anonymous. Dated 1615.

1301. A Rustic Portico, with the *termini* of Tacitus and Seneca at the sides, surmounted with a medallion, containing a portrait of Justus Lipsius, and embellished with various allegorical figures, allusive to Philosophy and Politics. In the lower part are four other emblematical figures.

Engraved by C. Galle. Dated 1637.

1302. An Oval, at the top of which is a figure of Commerce, with a caduceus in her hand, and at her sides the signs of Libra and Leo; at the sides of the oval are figures personating the

Earth and Abundance; and in the lower part are Ignorance and Superstition bound in chains.

Engraved by C. Galle. Dated 1617. In subsequent editions the head of Justice or Commerce is covered with a veil.

1303. A Pedestal, at the top of which is a figure representing Religion, with a cross in one hand and a mitre in the other: at her side are two angels, one of whom has a flambeau, and the other the symbol of Eternity: at the sides of the pedestal are females personating the Jewish Ceremonies and the law of Truth: Envy and Superstition lie bound in front.

Engraved by Collaert. Dated 1622. This plate was subsequently adapted to another book.

1304. A Tablet, surmounted by a bust of a Female wearing a castellated crown, with the emblem of Eternity round her neck, and having the eye of Providence over her head; two angels are at the sides, and on the right and left of the tablet are Mercury and Minerva joining hands. A bas-relief of infants at play decorates the lower part.

Engraved, anonymous.

1305. A Pedestal, surmounted by a figure of History, holding a flambeau in one hand and writing with the other. On one side is Mercury attaching a banner to a palm tree, and in the other a female suspending medals to a laurel tree. The rape of Europa is represented at the bottom.

Engraved by C. Galle. Dated 1640.

1306. A Rustic Arch, at the top of which is Samson finding the honeycomb in the jaws of a dead lion. The portrait of Pope Urban VIII., already noticed, belongs to this book.

Engraved by C. Galle. Dated 1634.

1307. The Saviour appearing to Mary Magdalen in the Garden. Behind these figures are two palm trees, whose

branches unite, and serve for a seat to two infants, who support the arms of some lady.

Engraved, anonymous. Dated 1617.

1308. A Pedestal, adorned with two genii; one of whom is playing on a lyre, and the other on a double pipe.

Engraved by Theodore Galle. Dated 1622.

1309. A Tablet, at the sides of which are Victory with a palm and a chaplet, and Mars with a sword and spear. The arms of the Infant of Spain, with various emblems, adorn the upper part.

Engraved by Marinus. Dated 1635. The same plate was adapted to a French edition of the same work.

1310. An Elephant carrying a Tower, containing several armed soldiers, preceded by a hero in a two-horse car, and attended by two soldiers clad in complete armour.

Engraved by C. Galle. Dated 1636.

1311. The same as No. 1279, with this exception, that the arms of the popes are covered with a tablet.

Engraved by Hangelet. Dated 1621.

1312. The same as No. 1313. Adapted to another work. Dated 1620.

1313. A Pedestal, surmounted by a figure personifying Rome crowned by Victory; in the lower part is a wolf, the emblem of that city, and captives chained to trophies.

Engraved, anonymous. Dated 1617. The same plate was adapted to the preceding work in 1620.

1314. An Oval, surmounted by the arms of Spain, with Hercules and Pallas at its sides; in the lower part is a female, personifying the city of Breda, seated on a heap of arms, and a starved female, with looks of despair, clinging round her neck.

Engraved, anonymous. Dated 1626.

1315. A Pedestal, with a figure of Fame seated on its summit, and at its sides are Mars and Minerva; within a cavern, in the lower part, are Remus and Romulus in the act of being suckled by a wolf; and at the sides are two river deities.

Engraved, anonymous.

1316. A Bishop holding a tablet, on which is inscribed the title of the book. St. Peter and St. Paul, with Faith, Hope, and Charity, complete the group. The symbol of the Trinity, and a glory of cherubim are above.

Engraved by C. Galle. Dated 1633.

1317. A Pedestal, surmounted by a figure of the infant Saviour holding His cross; at the sides are two females, one of whom holds a burning heart, the other a flambeau.

Engraved, anonymous. Dated 1630.

1318. A Laurel Tree, to the branches of which are attached the armorial bearings of the Chigi family; at the foot of the tree, on one side, is seated Apollo, and on the other Mercury.

Engraved, anonymous. Dated 1654.

1319. A Portrait of Philip IV., crowned by two genii; the vanquished dragon lies at his feet.

Engraved by J. Neefs. Dated 1639. Although the name of Quelinus is attached to the print, connoisseurs have thought proper to insert it among the works of Rubens, from a belief that it is his composition.

1320. A Stone, surmounted by the Saviour bearing His cross, and inviting three of His disciples to carry their crosses also; in the lower part is a medallion of the sign which appeared to Constantine.

Engraved, anonymous. Dated 1635.

1321. A Globe, on which are represented the cities of Louvain and Prague; Justice, upon a cloud, appears above,

between the signs of Leo and Libra; and near these are a sword and an open book.

Engraved by C. Galle.

1322. A Title-page surrounded with infants, intermixed with fruit and various armorial devices. The Nassau arms are above.

Engraved, anonymous.

1323. A Tablet, surmounted by a bust, the head of which is covered with drapery and crowned with laurel, and a chain of medals is suspended round the neck; on one side are figures of Time and Death, precipitating the heroes of antiquity into the cavern of oblivion; and on the other side are Mercury raising up their statues from the cavern, and Hercules giving a bowl of money as a reward to Industry.

Engraved by C. Galle.

1324. On one side of this Title-page is Apollo placing his lyre on an altar, and in the other is a Muse watching over the infant Hesiod, while sleeping in a cradle; at the same time bees are depositing their honey on the child's lips.

Engraved, anonymous. Dated 1632.

1325. An Escutcheon, supported on one side by a figure indicating Policy, and on the other side by Abundance.

Engraved by C. Galle. Dated 1624.

1326. An Architectural Portico, of the Doric order, at the sides of which are Zeno and Cleantes; in the lower part are three medallions of Seneca and Epictetus; in the centre Honour and Virtue; and above are three other medals, inscribed with the names of Pallas, Hercules, and Ulysses. In the first edition, published in 1605, the bust of Seneca was seen in profile; and in the second, of 1615, it was altered to a three-quarter face. This change is attributed to Rubens, as the second edition was revised by his friend, Justus Lipsius; the best of the composition is considered to be by another hand.

1327. Upon the summit of a Pedestal, on which is inscribed the title, is seated Philip IV., receiving the homage and offerings of La Franche Compté, represented by a female on her knees, at whose side is a figure of Plenty.

Engraved by C. Galle. Dated 1638.

1328. The same as No. 1324, adapted to another book.

1329. A Pedestal, at the sides of which are St. Peter and St. Paul, and on its summit is a figure denoting the Church, surrounded by cardinals and bishops; and at its base are figures representing Heresy and Discord bound in chains.

Engraved, anonymous. Dated 1623.

1330. An antique Altar, on the farther side of which is a Genius, with one hand placed upon a figure of Nature, while with the other he is receiving some of the implements of painting from Mercury.

Engraved by C. Galle. Dated 1634.

1331. A Pedestal, surmounted by a triform bust of Minerva and Mercury. Upon a scroll on the left is seated a figure of Minerva: and on the other side a female, representing History, writing a book.

Engraved by Galle. Dated 1636.

1332. A Drapery held by two Angels, who are sounding trumpets, at each side of which respectively stand St. Peter and St. Paul: in the centre, above, are the lamb and the book with seven seals; a female, representing the Church, is seated below, with a book in one hand and a torch in the other; around her are four angels with flambeaux, and before her are bending the four quarters of the globe, personified by that number of figures.

Engraved by Vosterman. Dated 1623.

1333. A subject composed of a Female wearing a crown

and holding a sceptre, seated on an elevation, surrounded by six other females, each of whom have mathematical instruments in their hands; in front is seated a genius with a sextant and compasses in his hands; two other infants with similar instruments are on each side of a tablet below.

1334. A rustic Portico, to which is attached the skin of an ox with the head in the centre, surmounted by an owl; in a niche below stands a sack, from the mouth of which money is falling out; the utensils for painting are hung against the wall. On the skin is inscribed, *Petrus Paulus Rubens delineavit. P. Pontius sculp.*

1335. An Oval, at the sides of which are St. Peter and St. Paul; in the upper part are the Trinity and a large company of saints and angels; and at the base of the oval are seen Moses and Aaron.

Engraved by C. Galle. Dated 1632.

1336. A Drapery attached to a rustic niche, at the sides of which are St. Paul, the hermit, and St. Anthony; and below these are St. Paula and St. Eugenia, on their knees, before a death's head; Elijah and St. John are above.

Engraved by J. Collaert. Dated 1617.

1337. An Inscription only.

1338. An Architectural Elevation, composed of pilasters of the Corinthian order, and decorated with statues of St. Paul and St. Anthony; at the four angles are escutcheons, on which are represented the prophet Elias, St. John the Baptist, St. Eugenia, and St. Euphrosyne.

Engraved by C. Galle. Dated 1628.

1339. A Drapery attached to a rock, within a cavern of which are seated St. Paul, the hermit, and St. Francis; and

at the sides are three females and an angel: Elijah and St. John the Baptist are on the top; and in the lower part are the Magdalen and Mary of Egypt.

Engraved by C. Galle.

1340. An Escutcheon, surrounded by a chain, to which is suspended a cross: upon the top of the escutcheon is placed a crown, and at its sides are Mercury and a figure personifying Government, which support a pediment. In the lower part are several escutcheons with devices on them.

Engraved, anonymous.

1341. A Portico with spiral columns, in the centre of which is a pedestal, decorated with a bas-relief bearing the Austrian arms and surmounted by a pyramid, to which are attached armorial devices.

Engraved, anonymous.

1342. A Female, seated on a pedestal, looking sorrowfully at a tablet supported by several angels; other angels are above, bearing a level and a balance.

1343. An Elevation, of rustic architecture, before which is held a drapery, by the Archduke Albert and the Archduchess Isabella; and upon the summit of the elevation is a warrior on horseback, accompanied by two angels.

Engraved, anonymous.

1344. A Pedestal, on which is inscribed, *Deo Pacis V.C.L., Joan Gevartius Jurisconsultus, &c.*; and on the top of it is an architectural niche, within which is placed a bust of the author, Gevartius. On one side of the pedestal stands a figure of Justice with the balance, and on the other side Prudence, or Wisdom.

Engraved by Lommelin; and Rubens *del.*

1345. An Architectural Elevation, with a tablet in the centre,

supported at the sides by an elderly female, with the tables of the law and a rod in her hands, and a young female wearing a crown, and holding a chalice and a book; these personify the Old and New Law. At the top is seated the Deity, with a sword, whom two angels are worshipping; and at the base are three ovals, with scriptural subjects.

Engraved, anonymous.

Besides the preceding title-pages (several of which are doubtful as to their being the designs of Rubens) there are also eleven others, which some connoisseurs attribute, but with very little reason, to his pencil.

VIGNETTES.

1346. The six following subjects were done to embellish a Book on Optics:—

1. A Figure representing Philosophy, seated, and apparently conversing with three little genii; a globe, a sphere, and some books are by its side.

2. Several Genii, occupied in dissecting an eye, which they have taken from the head of a Cyclops; a Philosopher, seated, with a pen in his hand, is observing the operation with great attention.

3. The same Philosopher, looking through a magnifying glass at two little balls, which two genii are showing him.

4. The same Philosopher calculating, with a theodolite, the height of the Colossus at Rhodes, while a genius who is behind him is making the same observation.

5. The same Philosopher, leaning on a table, observing the effect of the intersection of rays of light, which are made to pass through holes in a board; the rays are produced by two lamps, held by a genius.

6. The same Philosopher, bearing on his shoulders a celestial sphere, while a genius, flying over with a flambeau, produces a shadow on the ground which two genii are examining.

The whole of them are engraved by J. B. Barbé.

1347. The Arms of the Duke of Bavaria; the escutcheon is supported by an eagle and a peacock, grasping flambeaux in their talons, and surmounted by a star.

1348. An oval Tablet, supported by St. Peter and St. Paul. A mitre and cross keys adorn the upper part.

1349. The same as the preceding.

Engraved by Jegher.

1350. A Hen sitting on her Nest; above is a burning lamp; at the two sides are a cock and an owl, and the heads of Mercury and Minerva.

Engraved by C. Galle.

1351. The same as the preceding, of a smaller size.

Engraved by A. Voet.

1352. A Tablet, decorated with cornucopias and garlands. A Globe, crowned with a wreath of laurels, and surmounted by the face of the sun.

Engraved by Collaert.

1353. The same.

Engraved in reverse, anonymous.

1354. A Tablet, in the centre of which is a pelican, and in the background is St. Francis receiving the stigmata.

1355. A Tablet, decorated with a wreath of laurels, and a hand holding a compass entwined with a label, on which is written, *Labore et Constantiâ*; the tablet is supported by figures of Hercules and Constancy.

Engraved by C. Galle.

1356. The same.

Engraved on wood, by E. Jegher.

1357. A Book, containing twenty pages of progressive studies of the human figure, and of cows and horses; Dejanira and the centaur Nessus, and Love subduing a centaur. On the title-page, which represents the skin of an ox, is inscribed *P. P. Rubens delineavit. A. Voet, P. Pontius, sculp.*

1358. A Set of Studies of Lions, in four sheets.
Engraved by Bloteling.

1359. A Study of Lions.

1360. Two Tigers eating Raisins.
This and the preceding are engraved by Hollar.

1361. A combat of Dragons, Serpents, and other monsters.
Engraved, anonymous; N. Visscher *ex.* This etching has been attributed to Rubens.

1362. Count Caylus has etched a number of studies of detached portions of pictures by Rubens.

1363. A Set of thirty-one Heads, studies of different characters, to which is affixed a title-page, inscribed *Receuil de Têtes d'Antoine Van Dyck, tirées du Cabinet de M. de Crozat, et gravées par M. C. de C. (Comte de Caylus), 1735.*

Basan observes, "that these are improperly attributed to Van Dyck, with the exception of two, which he has introduced in his picture of St. Augustin; the whole of the others are indubitably by Rubens, who has employed most of them in many of his pictures." The Writer of this Work thinks it very probable that Van Dyck copied these heads from pictures by Rubens, at the time he was under that master. Twenty-seven of these heads, on four sheets of paper, were sold in the distinguished collection of M. Mariette.

1775. . 541 *fs.* 22*l.*

1364. An Antique Bit for a Horse, around which are several angels in attitudes of devotion.

This Print was done for a book entitled *Le Voyage du Prince Ferdinand, Infant d'Espagne*. Although the name of Rubens is attached to the print, it is doubtful whether he made the drawing. The bit here represented, which was formerly in a collection at Milan, is said to have been made by order of Constantine, from one of the nails from the cross of the Saviour.

1365. A Collection of architectural Designs of Palaces and Public Buildings, chiefly taken from edifices at Genoa, was published in two parts, at Antwerp, in 1622, under the direction of the artist himself. The book contains one hundred and thirty-nine prints, and is entitled *Palazzi di Genua, da Pietro Paolo Rubens*.

The three following Portraits were inserted in a Catalogue of the Pictures at Easton Neston, the seat of the Earl of Pomfret; published in 1758:—

1366. Lewis (or Lodowick Stuart), Duke of Richmond.

1367. Frances, Duchess of Richmond.

1368. James, Duke of Richmond.

*The following thirteen Pictures were in the splendid collection of the Duke of Buckingham, and formed part of the extensive purchase he made of Rubens, amounting to the sum of 10,000*l*. A large portion of this valuable collection was sent to Antwerp, in 1647, for sale; several of them were bought by the King of Bohemia for his Gallery at Pragur, and are now at Vienna; others were selected by the Elector of Bararia, and are now at Munich.*

A large Piece, being a Landscape, full of figures, horses, and carts.

5 *ft.* by 7 *ft.* 7 *in.*

This is probably the one now in His Majesty's Collection.—
See *p.* 238.

A Picture of the Queen Regent of France, sitting under a canopy.

1 *ft.* 9 *in.* by 2 *ft.*—P.

This was probably a portrait of Marie de Medicis seated on a throne, receiving the homage of France.—*See p.* 125, *No.* 418.

A Piece representing Winter, wherein there are nine figures.

4 *ft.* by 7 *ft.*

Now in His Majesty's Collection.—*See p.* 237.

Another large Piece, wherein are several gods and goddesses of the woods, and little Bacchuses.

5 *ft.* 4 *in.* by 7 *ft.* 6 *in.*

This is probably the picture now in the Munich Gallery.—*See p.* 63, *No.* 179.

Another ditto of Cymon and Iphigenia. There being in this picture three naked women and a man in a landscape.

7 *ft.* 6 *in.* by 10 *ft.* 9 *in.*

Now in the Belvidere Palace, at Vienna.—*See p.* 98, *No.* 321.

A Fish Market, wherein our Saviour and several other large figures are painted.

9 *ft.* 3 *in.* by 13 *ft.* 9 *in.*—C.

The Writer has no knowledge of this picture.

A Wild Boar Hunt, wherein several huntsmen on foot and on horseback are represented.

5 *ft.* 6 *in.* by 6 *ft.*—C.

A Landscape, with the effect of Evening.

2 *ft.* by 2 *ft.*

The Head of an Old Woman.

1 *ft.* 8 *in.* by 1 *ft.* 4 *in.*

Medusa's Head.

2 *ft.* 6 *in.* by 4 *ft.*

This is probably the picture now at Christ Church, Oxford.

A Naked Woman with a Hermit.

1 *ft.* by 2 *ft.* 6 *in.*

Now in the Vienna Gallery.—*See No.* 313, *p.* 97.

The Duchess of Brabant with her Lover.

3 *ft.* by 2 *ft.* 6 *in.*—P.

Now in the Vienna Gallery.—*See No.* 289, *p.* 90.

The Three Graces with Fruit.

3 *ft.* by 2 *ft.* 6 *in.*

N.B.—Sir James Thornhill bought this picture at Paris, which was sold after his death.—*See pp.* 31, 137, *and* 150.



The following Subjects are inserted in the Catalogue of Hequet, and, for that reason only, are they noticed by Basan, to whose work the Writer is greatly indebted for much information, and as Basan has thought proper, for the gratification of the curious, to recapitulate them, the same motive has induced the Writer to follow his example, and the Connoisseur may then judge for himself.

Six emblematical subjects, *viz* :—

1. Two Infants, one of whom has its arm round the other's neck ; one of them has spectacles on, and a pair of spectacles in his hand, and is looking at a fly.

2. Two Infants, one of them has a flambeau and the other a pair of bellows, and is before a chimney, where stands a cup containing burning hearts.

3. Two Infants, driving a yoke of oxen in a plough : in the distance are four figures and three houses, on one of the latter are pigeons.

4. Two Infants, seated on a quiver : one of them holds a parasol, and the other has a fan in his hand ; a cloud obscures the sun.

5. Minerva, armed with a spear and a shield, accompanied

by two children, one of whom holds a toy, the other a bow; an owl flies above.

6. Two children, each of whom holds a pot by the handle, into which one of them is pouring water; a bow and quiver lie in front. These six emblems are exceedingly rare.

The preceding six subjects are engraved, anonymous.

The following twenty-one Allegorical Subjects are without either the name of the painter or the engraver, and are also exceedingly rare:—

1. A Female, representing Policy, holding another female at her feet, by the hair of her head; Time, who is in the background, appears to be quitting them.

2. Policy detaining Mars, who appears disposed to destroy a city; personified by a female seated on a heap of arms, crowned by Victory.

3. A Female, accompanied by dogs, in pursuit of Love, whom she has caught in a net; another woman follows her, blowing a horn; in the front are a dog with a quiver in his mouth: a bow is on the ground.

4. A King on his throne, reclining in the arms of Pleasure, while Fame is sleeping, and angry Wisdom appears disposed to abandon him.

5. A King seated on his throne between Peace and War, which are distinguished by their respective attributes.

6. A King, driven from his throne, beholding the burning of a city.

7. Two Heroes playing at some game: a landscape forms the background, in which is seen Fame conducting Love.

8. Two Warriors at table under a Tent; a page is pouring out liquor for them, and the youngest is fastened by a chain to a female representing Wisdom.

9. A Female seated on an elevation, with a table near her, on which is a quantity of books and a sphere; she is giving a melon to a young man.

10. Janus and Policy. In the background is a cavern

enclosing Time, and all the evils which accompany him; a serpent, emblematic of Eternity, seals the door.

11. Policy with Fortune fastened to her wheel. An architectural background.

12. Indiscretion, in the character of Pantaloon, dancing on a cord, between Hope and Fear; these two passions are represented by a hare and an anchor.

13. A Theatre, in which Heavenly and Earthly Love play alternately their parts. The former is showing a death's head to the spectators; the latter, attended by Folly, appears to be praising the virtues of some nostrums which he holds, and which a young person from the crowd seems desirous to taste.

14. Love delivered from captivity by two Females, representing Gaiety and Sentiment.

15. Love escaping from Labour and the control of Duty and Subordination. The latter is represented by a female seated with a bridle in her hands and a ferula at her feet.

16. Love, blindfolded, turning his back on Virtue, and running to the brink of a precipice.

17. Love in the arms of Death. At a little distance, to the right, are four skeletons drawing Love in a car; and on the opposite side are four others cutting Love to pieces.

18. A Female and a young Man embracing before a looking-glass.

19. A Female in bed receiving an Infant who is quitting an egg-shell; by her side are Venus and Love; in the background is Love elevated upon an altar, and several people adoring him.

20. A Man, enticed by Love and Folly, is detained by an Infant, which a woman holds in her arms.

21. A Shepherdess seated at the foot of a tree, weeping over a head which she holds on her knees; the body lies near her; Time and two other figures appear to be consoling her.

The following have still less claim than the preceding to be attributed to Rubens, being also without either the names of painter or engraver:—

1. An Eagle, covering a young one with her wings.
 2. An Eagle, whose wings are covered with escutcheons bearing the arms of Austria and Spain. Four young eagles are looking steadfastly at the sun, in the centre of which is a chalice.
 3. An Eagle, holding in its beak the arms of the Cardinal Infant of Spain, in one of its talons a chalice, and in the other a blazing sword.
 4. An Eagle, armed with a thunderbolt, combating a Lion.
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Allegorical subjects relating to the Eucharist:—

1. An Altar, on which is placed a chalice, at the side of which are two figures, emblems of the bread and wine, which seem to be vanishing.
2. An Angel, whose head is reflected in a broken mirror.
3. An Angel, with a flambeau, at which three other Angels are lighting torches.
4. Three little Angels, one of whom is depicting the arch of Union, a second the emblem of Invitation or Proposal, and the third the Paschal Lamb. The elements of the sacrament are seen above, surrounded with a glory.

A set of four emblems without signatures:—

1. Fortune presenting, in emblems, several Cities to an Infant, who is armed with a cuirass.
2. Amphion raising the walls of Thebes by the music of his Lyre.
3. A Trophy of Arms, erected in the centre of a number of warriors.
4. A Rainbow.

1. An Escutcheon, containing a table on which two hands appear from under a cloud, and are marking geometrical lines.
2. A Coffin on a table, which a hand, appearing from under a cloud, is opening.

3. A Tablet, in the centre of which is an open book with the words *In Scripturâ Veritas* appearing on its pages.

4. A Vine surrounded with armorial Bearings; to its branches are attached mitres, crowns, and instruments relating to the church; at the sides are two angels pressing the juice of grapes into a chalice.

ADDENDA.

1369. Portrait of a Gentleman (probably of a Genoese ambassador to the court of Spain) when about sixty years of age, of a thin countenance, represented in a three-quarter view, with scanty beard, mustachios, and gray hair. He has on a marone-colour silk bonnet with full lappets at the sides, edged with gold lace, and rich silk robe of the same colour; a full ruff adorns the neck, and the Order of the Golden Fleece, appended to a gold chain set with jewels, is suspended in front; the left hand rests on the top of a cane, and the right is concealed under the dress. The background is composed of curtains; the upper one, being of a tawny yellow, crosses the picture, and is attached to a pillar at the side. This excellent portrait was painted by the artist in Spain.

4 ft. 3½ in. by 4 ft. 1 in.—C.

Now in the collection of Sir Henry Bunbury, Bart.

1370. Portrait of a Monk, styled the Confessor of Rubens. He is habited in the dress of the Order of St. Francis.

3 ft. 6 in. by 2 ft. 6 in. (about.)

Now in the Doria Palace, Rome.

1371. Portraits of a Lady and Gentleman. The former is distinguished for its brilliancy of colour and admirable finishing.

4 ft. by 3 ft. 1 in. —C. (about.)

Now in the Doria Palace.

SCHOLARS AND IMITATORS

OF

RUBENS.



IN recording the names of those able scholars and coadjutors whose talents and exertions have so much contributed to the fame of Rubens, it seems but just that the lustre which adorns his name should shed some of its glories on those who have had so large a share in the furtherance of his great works, and whose skill in the executive part of the art approached so near to his as to be often mistaken for his actual performance. Among these the following are the most eminent.

ANTHONY VAN DYCK, whose pre-eminent talents, when in the school of Rubens, not only placed him at the head of his fellow-students, but also acquired for him the honourable title of the prince of his scholars; his accomplished skill in the system of his instructor, accompanied by his own natural genius, enabled him to imitate to such perfection the style and manner of his master, that in one instance he is said to have deceived even *his* penetration; it may, therefore, readily be conceived that, with such an assistant, little more than the conception or sketch of the master was necessary to the production of a work worthy of the name of the principal.

JUSTUS VAN EGMONT. He was also a scholar of Rubens, and is recorded to have been one of his most active pupils, in forwarding many of the large altar-pieces produced at that period, and also the splendid series of pictures illustrative of the life of Marie de Medicis. Very little is known of this painter after he quitted his master; some biographers stating

that he died young (and in this opinion the Writer is disposed to coincide): others state that he went to Paris, and became an assistant to Simon Vouet. A few portraits only are all that the Writer has seen of this painter's authenticated works, and these were very inferior to those of his master's productions of a similar class.

THEODORE VAN THULDEN. Few of Rubens's scholars deserve more honourable mention than this painter, whose decided predilection for the art procured him, at an early age, admittance into this eminent school, in which he soon distinguished himself by the facility of his handling and a remarkable aptitude in imitating his instructor: his talents were, therefore, in constant exercise, either in copying or forwarding large works; his ready hand could adapt itself, with equal success, either to large or small pictures. He possessed a more universal genius than most of his contemporaries, and painted history, battle-pieces, conversations, merry-makings, and landscapes; he also introduced figures into the pictures of other artists, such as the interior views of churches by Neefs, the landscapes by Wildens and Mompers, and the game-pieces by Snyders. He appears to have retained the friendship and occasional employment of Rubens, and was one of the principal artists engaged by him in executing his splendid designs for the triumphal arches erected in honour of Ferdinand, in 1635. These are freely etched by his hand, in a set of thirty-one plates: he also etched about ninety plates, after pictures and designs of his own. His original works, however, bear no comparison to the excellence of his master's, whose defects he always exaggerated, his forms being heavy and his drawing incorrect: nor is his colouring less defective, from the frequent predominance of pinky tones, and the violent reflexes of colours. He was born at Bois-le-Duc, in 1607, and died in 1676, aged sixty-nine.

ABRAHAM VAN DIEPENBECK. The genius of this artist

was first developed by his skill in painting on glass, but he soon discovered that this pursuit was both limited and uncertain in its results: he therefore quitted it to enter the school of Rubens, where his genius received a suitable direction, and his zealous study and application were attended with corresponding success. Like the rest of his fellow-students, his pencil was soon made available by the intelligent lessons of his instructor, and the examples of those around him. The superior education he had previously received, and a journey made to Italy, gave him advantages of which he early exhibited proofs, by a ready invention, which, added to a perfect knowledge of drawing and great dexterity in handling, enabled him to surpass most of those in the same school with himself. His historical productions, both in large and small, are very numerous, as are also his designs for frontispieces of books and vignettes: these latter are painted in a free sketchy manner, approaching the style of his master, with this difference, however, that his forms are more meagre, his composition less united, and his expression very inferior. Upon the whole, his general style and colouring approach nearer to Van Dyck's than to those of Rubens. He was born at Bois-le-Duc, in 1607, and died in 1675, aged sixty-eight.

JACQUES JORDAENS. This excellent painter was born at Antwerp, in 1594, and became a scholar of Adan Van Oordt, whose vicious conduct and brutal manners disgusted Rubens, and corrupted Jordaens. Upon quitting this master he entered the *studio* of Rubens, under whom he acquired a style of painting and colouring which approaches very near to those of his master, and ultimately proved, by numerous original productions, that he inherited a genius of no common order. There can be little doubt that, had he received a suitable education and been properly initiated into the science of the art by his first instructor, he would have become an artist of great eminence. This opinion is supported by many excellent historical pictures, composed in a style little inferior

to that of Rubens, and painted with a power of handling and brilliancy of colour second to no one: neither of these qualities, however admirable in themselves, can compensate for the ignoble expressions and vulgarity of forms which appear in most of his works. One of his grandest productions is in the House in the Wood, at the Hague: it represents a triumphal entry of Frederick William Prince of Orange. Another capital work by his hand is in the chapel at Blenheim—a Descent from the Cross. He died in 1678, aged eighty-four.

PETER VAN MOL. That the works of this painter are so little known must be attributed, in a great measure, to their being frequently ascribed to Rubens, of whom it is said he learned the art of painting, and was for many years employed by him in forwarding his works. The original pictures of Van Mol are coarse imitations of his master's, possessing all his defects but none of his beauties. He was born at Antwerp, in 1580, and died at Paris, in 1650.

CORNELIUS SCHUT. This artist was born at Antwerp, in 1600, and became a disciple of Rubens, and ultimately one of his most eminent scholars, possessing a poetical genius and a ready invention, he was enabled to imitate the historical and allegorical compositions of his master. He painted many large pictures for churches and public buildings; among these may be enumerated the cupola of Notre Dame, at Antwerp, "the Martyrdom of St. George," now in the academy of the same city, and an Assumption, formerly in the church of the Jesuits at Ghent. His latter pictures have a greater resemblance to the style and colouring of Van Dyck than to that of his master. He died in 1660, aged sixty.

JOHN VAN HOECK. He was one of the many pupils and active assistants of Rubens, and is mentioned as being an artist of considerable abilities. On quitting his master, he travelled to Italy for improvement; and on his return, was

invited by the Emperor Ferdinand II. to Vienna, where he received constant employment for his pencil, and painted many altar-pieces for churches in that city and at Prague, and also numerous portraits; but although the school from whence he imbibed his knowledge of painting may be traced through his works, they are too far removed from the style of his master to be mistaken for them.

SIMON DE VOS. This excellent disciple of Rubens was born at Antwerp, in 1603; he commenced his studies at an early age, and from the period of his entering the school was influenced by a laudable ambition to imitate his master's works, in which he ultimately became an accomplished adept. He painted both history and portraiture with considerable success, particularly the latter, in which he was greatly admired for the clearness and brilliancy of his colouring, and the extraordinary neatness of the finishing; and it may justly be said of him, that not any one of the school possessed greater capability of imitating deceptively the easel pictures of his master. In the Academy at Antwerp is an excellent picture by his hand, representing the Adoration of the Magi. There is also an *ex-voto*, possessing great merit. Sir Joshua Reynolds, in his *Tour through Flanders*, very highly commends his portraits. He died in 1662, aged fifty-nine.

PETER SOUTMAN. A name rendered more familiar to the amateur by the production of many excellent engravings after Rubens than by pictures in his style: he, however, learnt the art of painting in this school, and practised it occasionally during his life. His works consist chiefly of portraiture, many of which are in Germany and Italy: these partake of a style and colouring between Rubens and Van Dyck. He was born about the year 1590, and died in 1653, aged sixty-three.

DEODATO DELMONT. He was born in 1581; his family being persons of opulence, gave him a liberal education, and

in accordance with the bias of his inclination, placed him under the care of Rubens, with whom he travelled to Italy, where he distinguished himself by his talents in architecture and painting: he was subsequently employed many years by the Duke of Nieubourg, who conferred on him the honour of knighthood. He died in 1634, aged fifty-three.

SAMUEL HOFFMAN. This painter was born at Zurich, in 1589: after studying the art for some time in his own country, he travelled to Flanders, and found means sufficient to enable him to enter the school of Rubens; he appears, however, to have possessed but very moderate abilities, and rose to no distinction by his subsequent works, which consist of history, portraiture, and objects of still life. He died in 1648, aged fifty-nine.

ERASMUS QUELLINUS. The pursuit of painting was an ulterior choice with this artist, who, to a certain age, had followed the study of natural philosophy, in which science he rose to the honour of a professorship in the college of his native city. An insurmountable propensity for drawing induced him to vacate the distinguished situation which he had previously acquired, and to place himself under the tuition of Rubens: with such an instructor, seconded by his own zealous application, he attained considerable eminence among his contemporaries; and being gifted with a quickness of invention and great facility in execution, he was enabled to produce a vast number of pictures, both of a large and a cabinet size. The greater part of his works, both in the drawing and colouring, approximate nearer to Van Dyck's than to those of Rubens. Many of this master's pictures are totally destroyed, in consequence of their having been painted on the brown Italian ground so much in vogue at that period. He was born in 1607, and died in 1678, aged seventy-one.

FRANCIS WOUTERS. He was a disciple of Rubens, in whose school he distinguished himself for his taste in land-

scape painting, and he was consequently more engaged in that department than in any other; he did not, however, neglect the study of the figure, of which he attained a sufficient knowledge to paint historical subjects of a small size: but his chief delight was in representing forests and sylvan scenes, which he painted with a broad free pencil and a fresh verdant tone of colour, and usually introduced in them subjects taken from Heathen Mythology, such as Diana and her nymphs, Pan and Syrinx, Venus and Adonis, &c.: these are painted in a style and colour exactly like his master's, to whom they are occasionally attributed. This artist visited England in 1637, where he was appointed chief painter to the Prince of Wales, afterwards Charles II., and subsequently became Director of the Academy at Antwerp; his death was prematurely caused by the accidental discharge of a gun, in 1659, when he was forty-five.

JOHN THOMAS. This painter was also numbered among the scholars of Rubens: possessing considerable abilities, he distinguished himself by the production of many clever historical works, all of which mark distinctly the school from whence he acquired his knowledge. A desire for improvement induced him to accompany his friend and fellow-student, Diepenbeck, to Italy, and he ultimately settled in Germany, where he had the honour of being appointed principal painter to the Emperor Leopold, with a considerable pension. He executed a few etchings in a free and spirited manner: they show to advantage his style and manner of composing. He was born at Ypres, in 1610, and died in 1673.

NICHOLAS VANDER HORST. He was born at Antwerp, in 1598: having worked a few years in the school of Rubens, and made a journey to Italy, he found himself sufficiently qualified to exercise his profession. He settled at Brussels, and painted history and portraiture; but none of his works rise above mediocrity. He died in 1646, aged forty-eight.

WILLIAM PANNEELS. Whatever may have been the talents

of this painter, whose name is registered among the pupils of this transcendent school, he is only known to the connoisseur by numerous spirited etchings, done from pictures (chiefly sketches) by Rubens. He was a native of Antwerp, and born about the year 1600.

MATTHYS (or MATHIUS) VANDEN BERG. He was a disciple of Rubens, but did not arrive at any distinction as an original painter, having chiefly occupied himself in copying or imitating his master's works. He was born in 1615, and died in 1687.

DAVID TENIERS, called the Elder. Were it not that writers have uniformly classed this artist among the scholars of Rubens, the little similarity existing between their works would never have occasioned such an opinion. He was born at Antwerp, in 1582, and died in 1649.

THEODORE BOEYERMANS. He was instructed in the art of painting by Rubens, under whom he obtained some reputation for his skill in drawing, and subsequently produced several historical compositions, which were greatly admired; he possessed considerable dexterity in handling, and could with facility adapt his pencil to painting figures, either of a large or small size, by which means he became frequently useful in embellishing the pictures of other artists with figures, particularly the landscapes by Genoels: architectural views, by Van Dalen; and hunting-pieces by Fyt and P. de Vos. He does not appear to have implicitly followed the manner of his tutor, his style and colouring being much more like Van Dyck's.



IMITATORS AND ANALOGOUS PAINTERS.

FRANCIS SNYDERS, whose eminent talents as an animal painter render him worthy to be enrolled as one of the most valuable coadjutors of Rubens, was born at Antwerp, in 1575,

and instructed in the art by Henry Van Baelen, with whom he appears to have learnt little more than the first principles of painting. On quitting this master he followed the bent of his own genius, commencing with fruit and other objects of still life, to which he subsequently added the study of wild animals. In this latter pursuit he was doubtless much assisted and encouraged by Rubens, who highly appreciated his talents, and employed him extensively for many years. To the advantage of working conjointly with such a master, may be attributed the excellence to which he ultimately attained in his peculiar department of the art. Of the variety of subjects treated by his pencil, his genius is most conspicuous in hunts of the bear and wild boar ; in these he displayed a correct knowledge of the diversity of action and strong excitement exhibited in such pursuits. The natural propensities of the dogs in the attack, and the sturdy and sanguinary resistance of their opponents, are depicted with spirit, energy, and truth. His productions of this kind are exceedingly admired : but in a representation of the nobler animals he was evidently less successful : his lions, however accurately delineated, frequently required the hand of Rubens to give them the fire and ferocity of expression characteristic of that quadruped ; and it does not appear that he ever attempted to portray the horse. The most estimable works of this artist are those in which are incorporated the figures of Rubens, and those which were painted during that artist's life. In the absence of that great painter, he had recourse to the assistance of Van Thulden, Wouters, Boeyermans, and other artists of the school. It is but just to observe that the reputation of Snyders is sometimes injured by the imposition of pictures by his pupils, Jurian Jacobz and Peter Boel ; but those of a third scholar, Paul de Vos, are occasionally worthy the name of Snyders. He died in 1657, aged seventy-eight.

JOHN WILDENS. A name so frequently associated with that of Rubens, that nothing more need be said to prove that he

was an excellent artist. No mention is made by whom he was taught the art of painting, but his works show that nature was the source from whence he acquired his best information. His landscapes (to which he exclusively confined himself) exhibit every variety that nature offers in mountain and vale, wood and water, composed in a grand style, and admirably adapted to the diversity of subject with which they are usually adorned by the pencil of Rubens and Snyders. If subjects of the chase are represented, the scene shows a wild and sterile country, finely relieved by a bright sky and an agreeable dispersion of sunshine and shade; but if intended for the residence of Pan and other fabled beings of the poets, then appears the thick Arcadian groves, and the rich luxuriant vine. To an invention ever ready and appropriate, he added the most masterly freedom of handling and rapidity of execution. His colouring is rich and transparent, and at all times skilfully harmonized with those of his coadjutors. His talents must have been in almost constant requisition by Rubens and Snyders, although he occasionally assisted Diepenbeck, Lang Jan, and other painters of the school. He was born at Antwerp, in 1584, and died in 1644.

LUCAS VAN UDEN. He had the advantage of being the son of a painter, and was consequently instructed at an early age in the several rudiments of the art; having properly acquired these, he then made nature his constant study, and by that means attained a degree of excellence which places him among the best landscape painters of that period. With Rubens, every man of genius was admired and respected, and he seems to have taken a peculiar pleasure in promoting a union of his own with their works, which he effected so skilfully that those pictures appear to be the production of one and the same hand. The landscapes of Van Uden usually represent hilly scenery finely diversified with wood and water, enlivened by the setting sun, or the partial gleams of that luminary. His pencilling, particularly in the foliage of his trees, is tender and delicate; his colouring exceedingly transparent, and well

adapted for the back-grounds of Rubens's easel pictures ; and, when so employed, he imitated the broad free touch of that master with admirable success. This practice, united to his own suitable style, gave him the means and facility of copying and imitating the landscapes by Rubens more deceptively than any other artist of that school. Van Uden was born at Antwerp in 1595, and died in 1660.

JOSSE (or JODOCUS) MOMPERS. That an artist possessing the superior talents of Mompers should have escaped the notice of the early biographers, can only be explained by supposing that, like many writers of this class, they more frequently borrowed from others than quoted from their own knowledge of the subject. He is supposed to have been born about 1589; and as his style and manner of painting resembles those of Louis Vadder, it is very probable that he was first instructed in the art by that master. His pictures generally represent bold mountainous views, intersected by ravines or deep valleys; these are painted with a firm free hand, but less transparent in colour than is usual to artists in this school, and his works require to be viewed at a certain distance in order to appreciate their excellence; but, when so viewed, they present to the eye of the connoisseur a satisfactory proof that he was an artist of real genius. Rubens saw and admired his talents, and associated the productions of his pencil with his own. It is the Writer's opinion that this artist accompanied Rubens to Spain, where he assisted him in such pictures as required a landscape background. He also copied with admirable success the landscapes of Rubens, and could skilfully introduce such alterations as to give them the appearance of original compositions. One of this painter's most capital productions, representing a view of the Escorial and surrounding mountains, is in the collection of the Earl of Radnor; such is its excellence that it has constantly been attributed to the hand of Rubens, and it is no injury to the reputation of that artist to think it so.

MARTIN PEPIN. Of this contemporary of Rubens very little authentic information is given by biographers; neither the master by whom he was instructed, the place of his residence, nor the time of his decease, are correctly known. His style of painting would induce an opinion that he was instructed by Otho Vœnius; be this as it may, it is said that he went while young to Italy, where he acquired, by his talents, an excellent reputation; in further confirmation of this it is added, that when a rumour was spread at Antwerp of his intended return, even Rubens felt some uneasiness, and was heard to state, that he (Pepin) was the only artist capable of competing with him for the palm of superiority. All this is probably mere fiction: if this painter had spent the greater part of his life in Italy, as is stated, his works would unquestionably be known in that country, and appear in the public galleries; this, however, is not the fact, and as there are a number of his pictures in the Low Countries, it is much more likely that he spent a large portion of his time there: this probability is further corroborated by the time when his portrait was painted in Flanders, by Van Dyck, namely, about the year 1628. The few pictures by his hand, which have come under the Writer's view, bear considerable resemblance to the manner of Rubens; one of these, representing St. Norbert, is in the church of Notre Dame, at Antwerp, and there are three others in the Academy of that city. He was born at Antwerp, in 1578, and died about 1635.

GERARD SEGHERS. The similarity of this distinguished painter's works to those of Rubens consists more in the form and similitude of the figures than in the brilliancy of the colouring, but even in this particular many of his latter works are by no means deficient; their difference consisting chiefly in the shadows having a tendency to brown, and a slight degree of hardness in the outlines and in the marking of the features, with a palpable deficiency in that animated expression which is ever the distinguishing characteristic of Rubens. Van Baelen and Jansens were his first instructors in painting; to improve

his taste he went to Italy, where he first attempted an imitation of the style of Caravaggio, whose broad shadows and powerful effects were then greatly admired, and subsequently placed himself under the tuition of Manfredi. On his return to his native city he exhibited his works in the newly acquired style, which he found so little admired by his countrymen that he abandoned it, and adopted the luminous colouring of the Flemish school, which he ever after retained. Many of this master's best works have been engraved by Vosterman and Bolswert. He was born in 1589, and died in 1651, aged sixty-two.

GASPAR DE CRAYER. Of the many excellent Flemish artists of the sixteenth century, none stand higher in succession to Rubens, as an historical painter, or more worthy of commendation, than de Crayer. He was born at Antwerp in 1582. His knowledge of the rudiments of the art was derived from Michael Coxcie, the rest he achieved by his own superior genius. Endowed with a fertile invention, a sound judgment, and correct taste, he composed and executed a vast number of capital pictures for churches and other public buildings; these occupied so large a portion of his time that easel pictures and portraits by his hand are exceedingly rare. One of his grandest works, representing the Exaltation of the Virgin and Infant Saviour, is in the Public Gallery at Augsburg, and there are several fine pictures by his hand in the Musée at Brussels. His colouring is much less transparent than that of Rubens; his handling remarkably clean and sharp; and his effects broad and luminous. His figures, although admirably drawn, have too much the appearance of having been painted after living models to be properly historical. Rubens was fully sensible of the merit of this artist's productions, and paid due homage to his talents by an exclamation (made on viewing one of his pictures), "Crayer, nobody will surpass you." He died in 1669, aged eighty-seven.

Having enumerated the principal scholars and imitators of Rubens, and given a brief description of the peculiarities which characterise their several performances, a few general observations are necessary.

Firstly, That these pupils, while in the painting academy of Rubens, under his guidance and correction, copied his works with almost deceptive success, often varying from the originals so as to produce the appearance of new compositions. These pictures, whether retouched by his hand or not, will continue to pass, as they hitherto have done, under his name.

Secondly, It is evident that several of his scholars continued, after quitting him, to copy and imitate his pictures; sometimes of a smaller size than the originals, and occasionally with variations and omissions: but these, although possessing the colour, have neither the expression, force, nor freedom in execution, of their prototypes; they are nevertheless attributed to his pencil, and it is frequently a painful task to connoisseurs to express a doubt as to their originality.

Thirdly, That, with the expression of a few of the early pictures by Van Dyck, the works of nearly the whole of these scholars are remarkable for the meagre drawing of their figures, instead of the bold roundness of form and sweeping outline inseparable from the genuine works of Rubens. Their colouring also is frequently feeble, or tending to brown or pinky gray, instead of the vigorous freshness and purity of the master. The few that retained the nearest resemblance to his forms and colour too frequently exaggerated his defects; such instances are exemplified in the pictures by Van Thulden, Van Mol, and Jordaens.

Lastly, That with the exception of Van Dyck, Diepenbeck, Jordaens, and Schut, the original pictures of the rest of the scholars are defective in composition and keeping, which shows that, however skilful they were in the executive part, the master-mind of Rubens was the creator, director, and guide,

in all those great compositions that bear his name. That they could seize and embody the conception of their master (and that frequently from slight intimations) is proof that, though vastly inferior to him, they had some portion of his genius; and their occasional deviations from and alterations of his compositions, that they would have been more distinguished as original painters, if by force of habit they had not become his imitators.

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AS ARRANGED IN THE FOLLOWING

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E R R A T A.

P. 5, line 29, instead of "on one of the exterior covers," read, *on the exterior of one of the covers.*

No. 140, p. 50, for "ten" read *eleven* figures.

No. 532, p. 152, instead of "formerly," read *now*.

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PART THE THIRD

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OF THE

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